ZERO

PC AMIGA ST

FEBRUARY ISSUE

£2.70 WITH DISK

CRUISIN' FOR A BRUISIN', PAGE 20



TURRICAN 2

SUCK PLASMA BUG EYES!

SCOOP REVIEW!
THE NEXT
DEUTEROS
LLENNIUM!

"THERE ONCE WAS A
GEEZER CALLED STAN,
WHO WENT TO THE
NEWSAGENT MAN,
SAID 'GIVE ME MY
DISK' AND I'LL GIVE
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SCAN."

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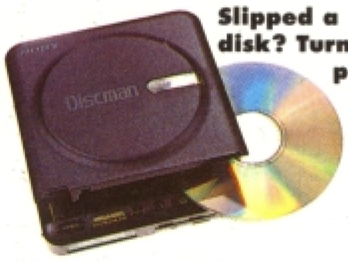
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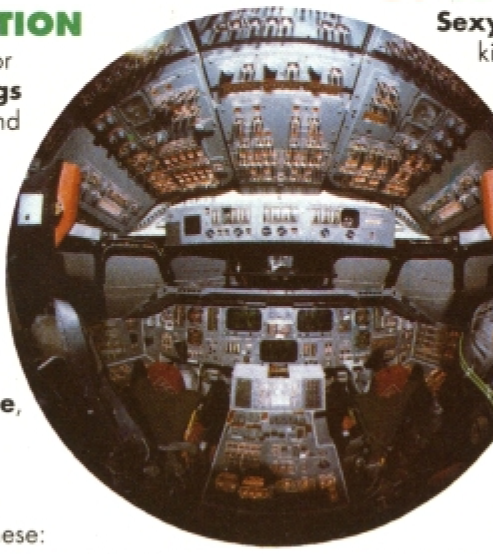
ZERO 16



Slipped a disk? Turn to page 86!



"Sssh!.." "Sssh yourself, and stop fidgeting!" Sardines on page 39



Windscreens... WINDSCREENS! I knew we'd forgotten something! Page 29

***Subject to having completely loaded parents.**

GAMES LIST

REVIEWS

PREVIEWS

ZERO

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Oi!

PICK UP STIX

Joystick manufacturer Spectravideo has just announced the release of two new joysticks to support the Nintendo. The Ni. Pro will sell for £19.95 and the Ni. 5 for £15.95. Both feature all mod cons: the more expensive stick boasts ten microswitches whilst the Ni. 5 has six. Both also feature really weird LEDs that flash when you press the fire button etc. to solve all those arguments about whether or not you actually did press that button before you got blasted to jiggery. In the meantime, having dropped Konix Joysticks from its range, Spectravideo is also to launch a new range of British made stix under the name of Logic 3. Says Spectravideo boss Ashvin Patel of the new range, "Our products will be the BMW of the joystick market". Let's hope this doesn't mean they'll be ludicrously expensive, largely manufactured in South Africa and have their badges nicked all the time.



CUT PRICE LYNX

Due to "disappointing early sales" of the new Lynx colour hand-held console, Atari has announced a 50 quid price cut. Despite the current advertising campaign, the company has decided the high price has been putting off punters. In the light of this, Atari has decided to snip the price from £179 to £129. Erm... this is because Atari sees the cause for poor sales as being a reaction against the high price. Another reservation was the lack of software back up the Lynx was likely to receive. Well, Atari has commented upon this too, saying it's getting much tougher with the software bods and hopes that twenty titles will be available shortly. Don't hold your breath.



BUDGIE ROUND UP

Liverpool based Psygnosis has announced that it is to turn its hand to the budget market with the announcement of its own budget label – called Sizzlers. Games will be priced at either £7.99 or £9.99 and will include games from Psygnosis' back catalogue and certain choice titles licensed from other publishers. Ten titles lined up to kick off the new range include the classic *Blood Money*, *Menace* and *Baal*.

Meanwhile, the latest titles on Electronic Arts renamed 'Star Performers' label – retailing at £9.99, include *Chuck Yeager's Advanced Flight Trainer*, *Skate Or Die* and *Ferrari Formula 1*.

Not to be outdone, US Gold is about to 'create' a new label – Kixx 16-bit. The new range will retail at £7.99 and will commence with *Barbarian II*, followed by *Thunderblade* and *Blasteroids*. US Gold's original 16-bit budget label, Klassix, will co-exist with the new label, but will both continue at its £9.99 price point and add some games for £14.99. These games will be more complex strategy or adventure games.





ON THE GRAPEVINE

● Activision is currently working on a revolutionary new adventure system... Erm... be sure to watch this space for further details... Pom pa pom...

● US Gold has announced the release of a Lucasfilm 'limited edition dual pack'. Therein you'll find a copy of both **Zak McKracken And The Alien Mindbenders** and the really rather good **Indiana Jones And The Last Crusade – The Graphic Adventure.** It's available on ST, Amiga and PC (supporting Ad Lib and Roland sound board). Look out for it in the shops nowish.

● The skill graphic adventure bods at Delphine have hinted at the subject matter for its future games. **Cruise For A Corpse** is scheduled for a March release (which you can read all about in our Under Wraps, page 20) and **Future Wars II** is destined to appear by the end of the year. The next **'Cinematique'** game will be based around a **Lord Of The Rings** style scenario. As a bit of a departure from previous successes, an 'arcade' style game is also planned from Cinematique mastermind Paul Wisset.

● The Grapevine award for most delayed product is currentlly held by Ocean's **F-29** and **Lost Patrol**. Now **Epic** is shaping up as a bit of an **'F-29** job'. EA's bid for the top seems to be Bullfrog's sequel to the classic **Populous,** er... the imaginatively titled **Populous II**, now expected to appear in September.

● US Gold have announced further titles from its Sega licence deal. These include the coin-op smashes **Bonanza Brothers** and **Alien Storm**.

● Also on the coin-op conversion front, Domark's latest titles on its Tengen label include **Hydra**, **Thunder Jaws** and **Skull And Crossbones**.

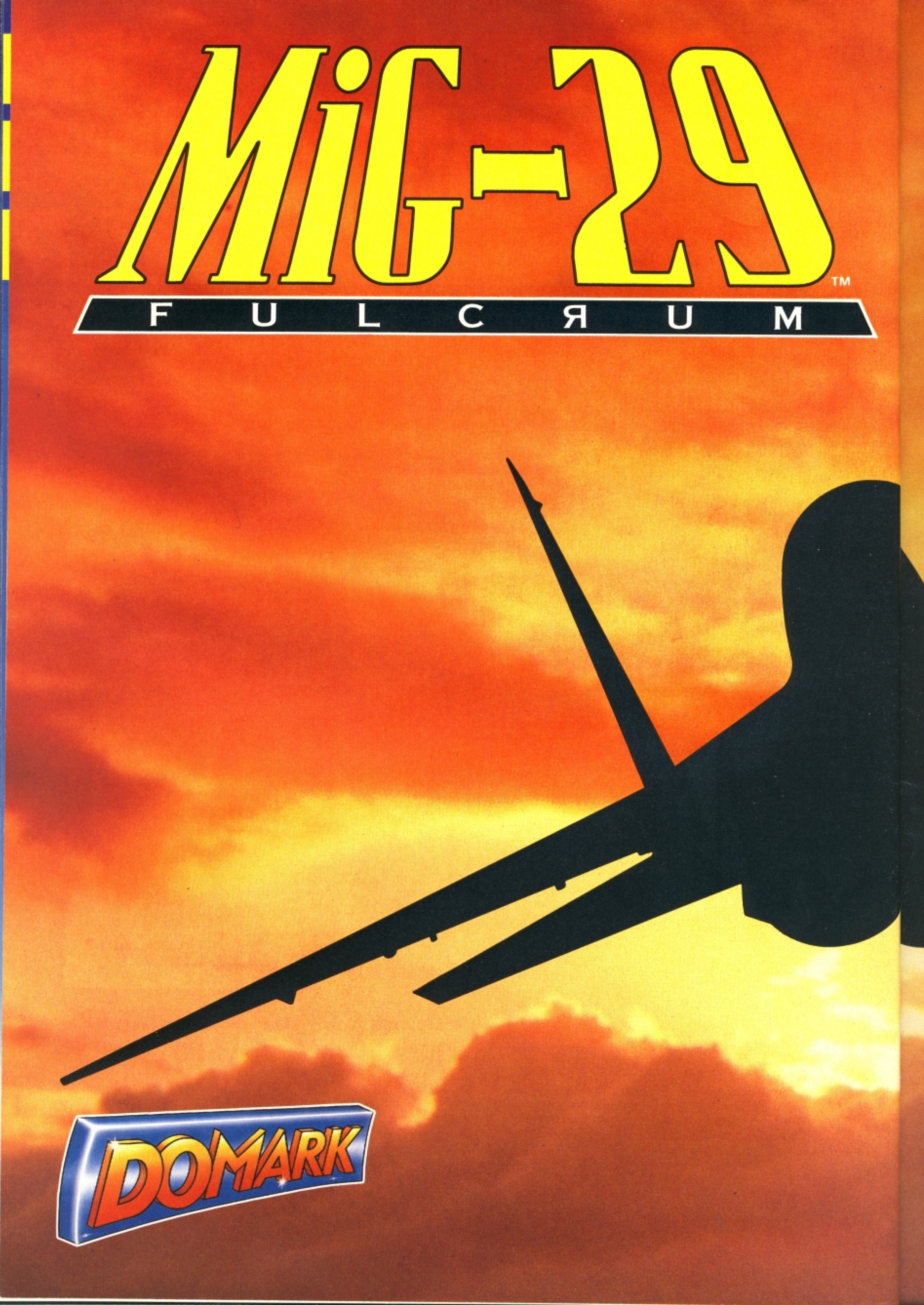
● Graftgold – the guys behind **Simulcra**, are to have their next project published by Virgin. It's an RPG game by the name of **Realms**.

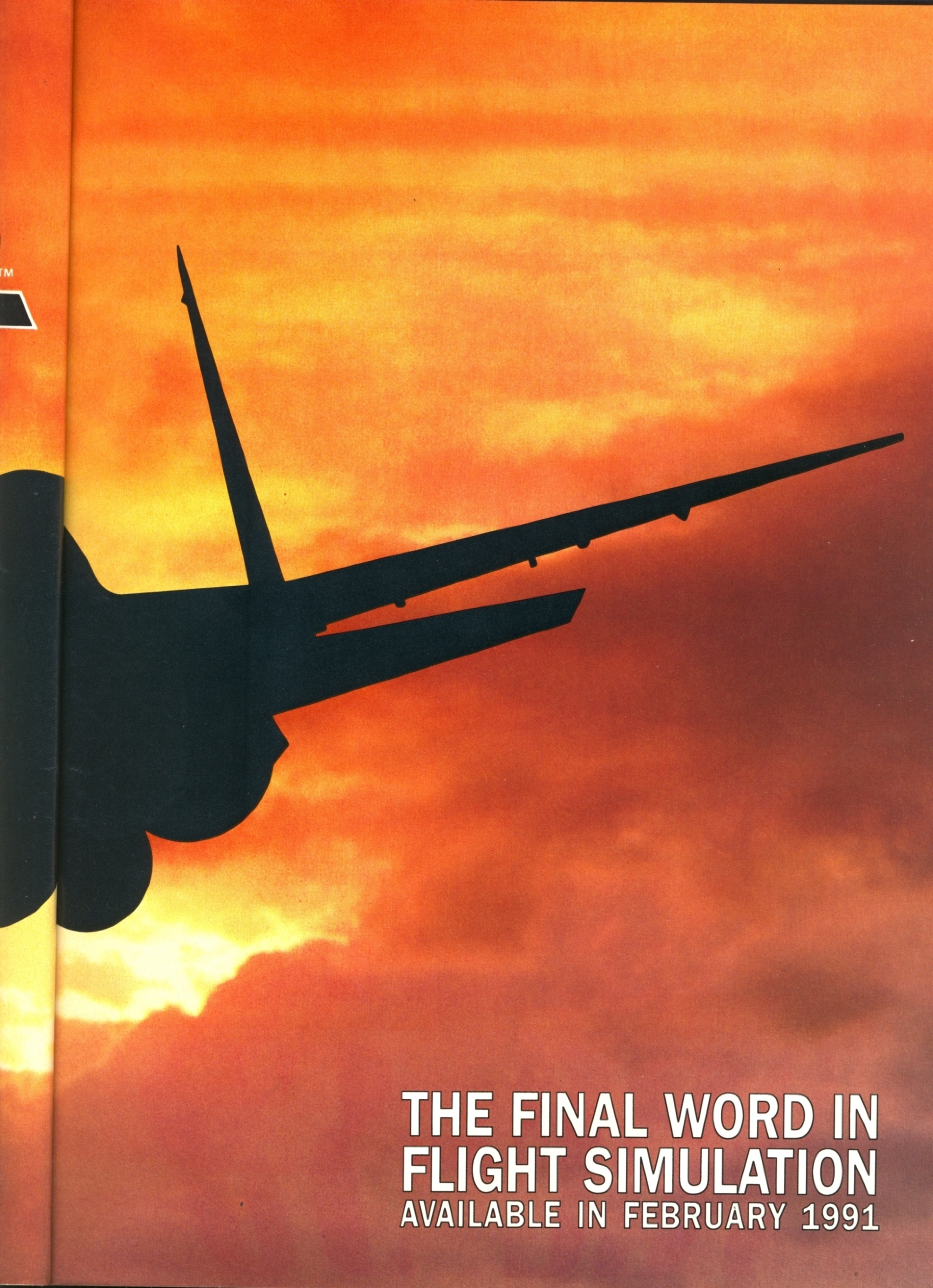
● Mirrorsoft have exciting things in the pipeline including Vivid Images new game, **The First Samurai** (on the Image Works label) and Cinemaware's newies **Roller Babies**, **The Enemy Within**. Stay tuned!

CODIES 'BIGGER THAN GOD' SHOCKER

Budget bods the Codemasters have rocked the industry by claiming they are "bigger than the Beatles". The foundation of this claim was the revelation that during one particular week, the Gallup chart showed the Codies not only on top of the chart, but also having outsold 'Ocean, US Gold *and* Virgin put together!". The Darling clan also conclude from this that they are the 'nation's favourite software house'. The 'Beatles' claim has led to hordes of Liverpudlians buying Codies games just to burn them in protest. Oi! will resist the temptation of expressing the desire for the lovable Codies to continue this analogy and meet the same fate as John Lennon.




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If you're one of those people who like to have an early butchers at all those hot new products that'll be coming to a software store near you, then look no further 'cos you've turned to the right page. Ah, you see, that's the wonder of ZERO previews.

INSECTS IN SPACE

Swatting flies and pulling the legs off ladybirds may seem cruel, but they're only insects after all. Presumably the deadly insects who have invaded the earth – in this conversion of a C64 smash – would use much the same excuse about killing humans. They've hit on the brilliant game of picking up babies and dropping them from a great height. Sounds a laugh, unless you happen to be one of the babies of course.

These babies' only hope of avoiding ending up as the raspberry jam on some arthropod's sliced granary lies with Saint Helen Bak, Arch Leader of the Motherhood. Not the sort of name that would spring to mind if you were looking for a saviour of the human race, perhaps. However, Saint Helen is more than just a pretty cassock. After all, there can't be many people in Holy Order who are equipped with laser powered eyes. Not a great advantage in the quest for spiritual fulfilment but pretty useful when it comes to frazzling insects. With eyes like these and eight directional scrolling, Saint Helen sounds like the greatest technological advance since fly paper.



● Available from Hewson in January on ST and Amiga, priced £24.99.

HARD DRIVIN' II

In arcade terms, the sequel to the money gobbling Atari Games coin-op *Hard Drivin'* will be called *Race Drivin'*. Despite having the licence to that potential money spinner, Domark has brought out its own sequel to the 16-bit version, on its Tengen label. As well as including four new tracks and a track editor, there is a head to head option so that you can link up any combination of PC, Amiga and ST. So now you can settle all those inter-computer rivalries on the race track instead of in our *Letters* page.

It's going to be faster and slicker, with the extra thrust of Nitro Injection – but



ZERO readers will be pleased to note that Alan the Fresian is still there in all his two dimensional glory.

● Available now from Domark, priced £24.99 on ST and Amiga and £29.99 on PC.

3-D CONSTRUCTION KIT



"It's like lego bricks for adults," said the Press Release. "Corrr," said the ZERO team, "Samantha Fox in building blocks. Can't wait." Mercifully for the interests of good taste, 'adult' doesn't only mean... er... naughty, it also means sophisticated, intelligent and serious. (Which doesn't sound like many adults we've met.) So Incentive's *3-D Construction Kit* can be used for creating 3-D computer games or models, educational designs and... just about anything you fancy really.

Not only can you construct 3-D environments, you can walk into that environment and interact with your surroundings. If you're really skill, you'll be able to animate objects and get them to move to create an even more real effect. *(Are you sure I can't build a Sam Fox. Ed.)*

● Available from Domark in April on PC, ST and Amiga, price to be announced.

ST CHART

1. **F-19 STEALTH FIGHTER** MicroProse
2. **SUPREMACY** Melbourne House/Virgin
3. **M1 TANK PLATOON** MicroProse
4. **THEIR FINEST HOUR** Lucasfilm/US Gold
5. **CORPORATION** Core Design
6. **TEENAGE MUTANT HERO TURTLES**/Mirrorsoft
7. **CAPTIVE** Mindscape
8. **TEAM YANKEE** Empire
9. **IRON MAN SUPER OFF ROAD RACING**/Virgin
10. **GOLDEN AXE** Virgin

Shipping Charts supplied by Virgin Computer Games Shop, Virgin Megastore, Oxford Street, London W1. Tel. 071-631-1234.

AMIGA CHART

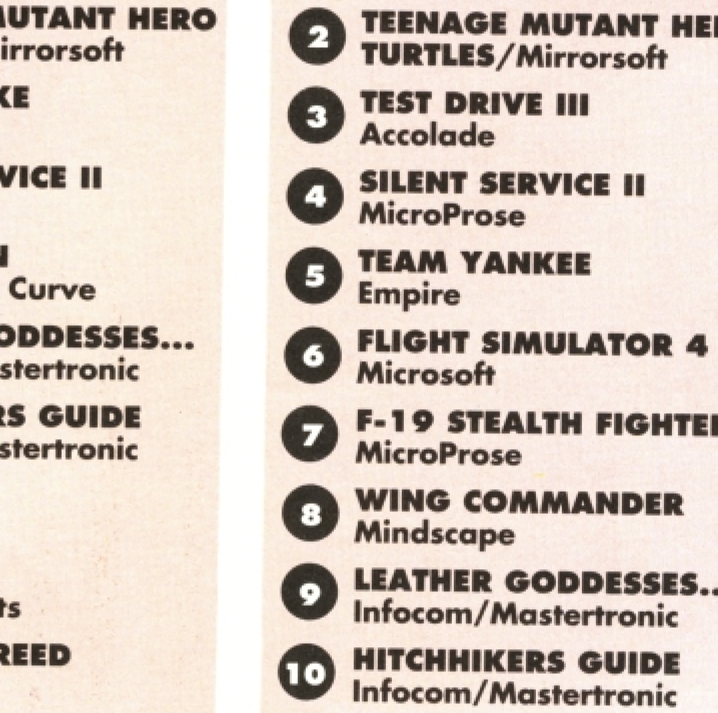
1. **ROBOCOP II** Ocean
2. **TEENAGE MUTANT HERO TURTLES**/Mirrorsoft
3. **GOLDEN AXE** Virgin
4. **SILENT SERVICE II** MicroProse
5. **ST DRAGON** Storm/Sales Curve
6. **LEATHER GODDESSES...** Infocom/Mastertronic
7. **HITCHHIKERS GUIDE** Infocom/Mastertronic
8. **CAPTIVE** Mindscape
9. **INDY 500** Electronic Arts
10. **DRAGON BREED** Activision

PC CHART

1. **WONDERLAND** Magnetic Scrolls/Virgin
2. **TEENAGE MUTANT HERO TURTLES**/Mirrorsoft
3. **TEST DRIVE III** Accolade
4. **SILENT SERVICE II** MicroProse
5. **TEAM YANKEE** Empire
6. **FLIGHT SIMULATOR 4** Microsoft
7. **F-19 STEALTH FIGHTER** MicroProse
8. **WING COMMANDER** Mindscape
9. **LEATHER GODDESSES...** Infocom/Mastertronic
10. **HITCHHIKERS GUIDE** Infocom/Mastertronic

Shipping Charts supplied by Virgin Computer Games Shop, Virgin Megastore, Oxford Street, London W1. Tel. 071-631-1234.

HARD NOVA



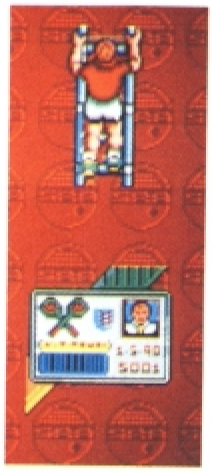
Make no mistake, *Hard Nova* is hard. By hard we don't just mean fairly tough in a "break my tooth and I'll break your jaw" sort of way. She's more your "break my tooth and I'll rip your legs off and stave in your ribs" kind of girl. A girl like this isn't likely to find much job satisfaction behind the check-out in Sainsburys. Fortunately for her (and the esteemed customers of Mr. JS Sainsbury), she has decided against a career in wholesale grocery and, having rejected the temptations of the temping agency, has become the most feared mercenary in the frontier system.

Using bribery, treachery and out and out violence, Nova must recruit teams and carry out such charming assignments as assassination, kidnapping, smuggling and even occasionally saving the galaxy. (Provided she's not doing anything important at the time.)

An adventure set in deepest space and containing three different real time combat systems, *Hard Nova* takes you on a voyage round the bars, casinos and space craft of the future with not a Findus Frozen Shepherd's pie in sight.

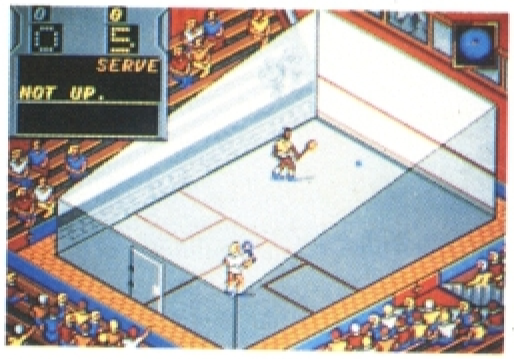
● Available now from Electronic Arts on PC, priced £29.99.

JAHANGIR KHAN SQUASH



Krisalis did rather well with its *Manchester United* game, so it was no surprise when this sequel was announced. Mind you, it all takes place inside a small room and has teams of one, strange rules and small balls. Krisalis has even tried to claim the game is about squash but it's not fooling us. With 3D isometric views and management/strategy sections, this is quite clearly *Man Utd II*. The real give away is the name. After all, everyone knows that Jahangir Khan is Manchester United's new centre forward.

● Available from Krisalis in May on ST, Amiga and PC, priced £24.99.

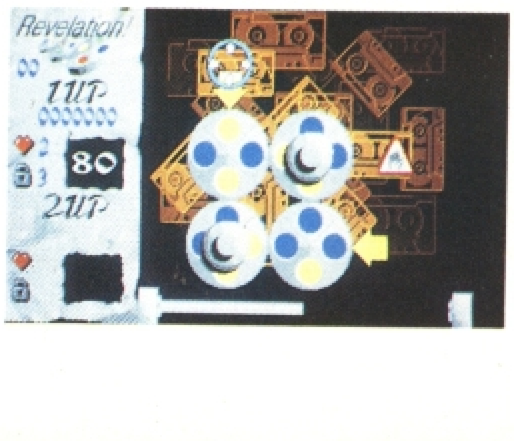


REVELATIONS

They're out there. You think you're safe but they're there: the loonies, lurking round corners and cackling insanely. It used to be possible to identify them by the manic click clicking of their Rubik's Cubes. Soon they will be gathering again round a game that makes Rubik's Cube seem like a game of snap.

Spinning wheels to match colours, while unmatching colours make wheels spin, thereby unmatching other colours which make other wheels spin which... well, you get the idea. The incentive behind this is that you are attempting to open the door of a safe behind which lies treasures beyond your wildest dreams. So the game might appeal to people who like money. It will certainly appeal to those who enjoy tying their brains into nasty knots.

● Available from Krisalis in January on ST, Amiga and PC, priced £19.99.




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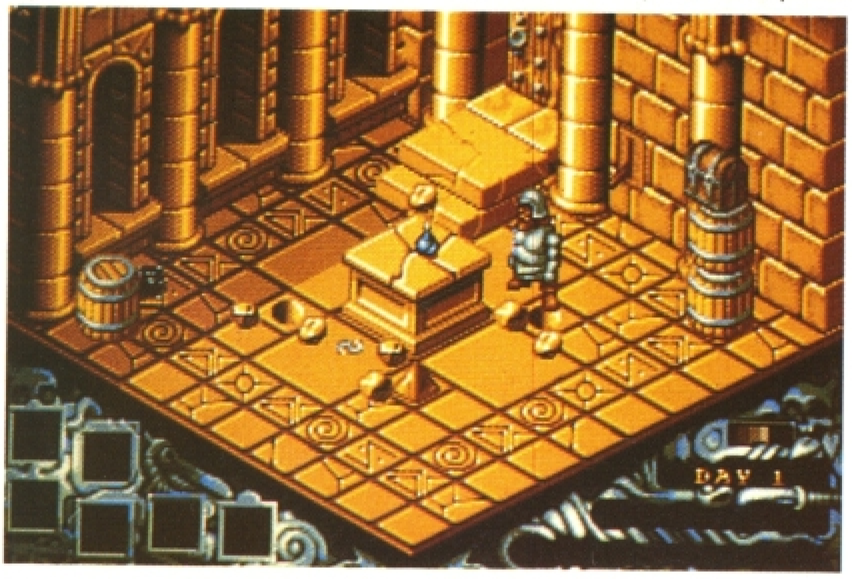
RIGOUR MOR

Yet another fab ZERO offer. Not only an exclusive level of *Cadaver* but also Dudley Moore... sorry, a level of *Chips Challenge*. For ST owners there's also a section of *Turrican 2*. All playable, all unmissable and all with ZERO!!!

CADAVER

ST and Amiga/Bitmap Bros

Combining great graphics with mind-numbing puzzles, *Cadaver* was a worthy ZERO Hero a few months back. There are strong rumours of a sequel in the form of a levels disk – but that's in the future and ZERO is a magazine of the past... er... sorry, present. Impatient ZERO journalists visited those nice Bitmap Brothers. "Please will you do us our own extra special *Cadaver* level?"
"No."
"Pretty please."
"No. Naff off."
"Pretty witty itsey bitsey please with Swiss Cow Bells on."
"Oh, alright then."
So here it is: your very own, stand alone, *Cadaver* level. EXCLUSIVE to Zero!! Hip hip hurrah and God Bless the Bitmaps!!!



Why start at the beginning when you can start in the middle? This is good advice when eating a jammy dodger and holds true to story telling too. The *Star Wars* films started with Episode IV, *Lord Of The Rings* starts at the end of an age and *Cadaver* started with chapter 13. Now ZERO proudly presents Chapter 11.

The hero Karadoc has yet to set off on his hunt for the treasure of Wulf Castle. However, after roving Elven Slavetraders have removed his family, Karadoc sets off in search of adventure and, more importantly, filthy lucre.

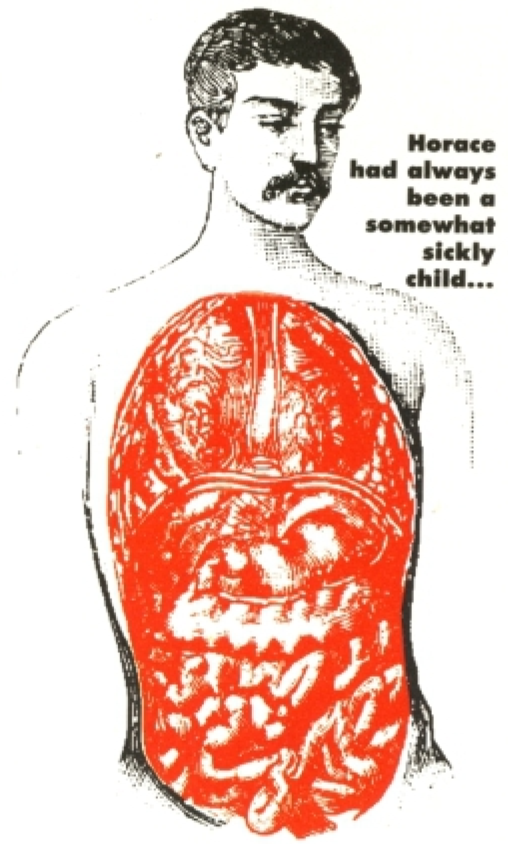
Rather inevitably he gets lost, equally inevitably he finds a door, and with utter inevitability he goes through it... and with a complete lack of uninevitability it slams shut behind him. Pausing long enough to have all his possessions nicked, he starts trying to find his way out.

PLAY THE GAME

Cadaver is played using a joystick and occasional key presses. There are two major modes of operation:

1. During normal play the character is moved round using a joystick, while the fire button allows the player to jump.
2. While holding a weapon or spell, the fire button fires/casts the item.

The item held is displayed in a large



Horace had always been a somewhat sickly child...

KNIGHT MOVES

KEYS To insert a key or something into a lock (or something), touch the receiving object (hole etc.) then the spacebar/return allows access to the rucksack. The item to be inserted is chosen and the insert icon activated.

SPELLS These fall into three main categories: Spells which fire a shot (magic missile, unlock door etc.), Room Spells (freeze, sleep, etc.) and Object Spells (unlock chest, bless weapon etc.). The first two categories are cast by holding the spell and pressing the fire button. The object spells are cast by touching the object on which the spell is to be cast. The player then enters the rucksack and selects the spell he wants to use. A spell cast icon appears which when activated casts the spell.

GIVING When the player touches certain objects or characters, he may be able to give them an item. This is done by touching the recipient, entering the rucksack, selecting the item to give and selecting the give icon.
WARNING – If you give an item it cannot be returned even if it is the wrong item.

FUNCTION KEYS
F1: Map; a record of the rooms visited so far.
F2: Toggles between using the fire button or the enter key to bring up icons.
F3: Toggles between icons displayed as soon as you touch an item or after pressing the fire button.
F4: Toggles between moving in eight directions and moving in four directions.

*Rigour was the Bitmap's pet tortoise who died in a bizarre and tragic accident during the making of this program. RIP, Rigour...

RT IS*

window on the left of the status panel.

(**NB** the 'H' key toggles a held object on and off, allowing the player to jump without having to return a weapon or spell to the rucksack.)

ICON SEE CLEARLY NOW

On touching an object, the left hand status display shows a series of icons. These represent the actions that can be executed upon that item. Using the joystick, you can highlight the icons appropriate to this item.

To use items in your rucksack, simply press the spacebar. A large window on the right of the status display shows the last item from your rucksack you manipulated (so to speak) or picked up. To cycle through the items available, move the highlight box off to the left or right of the icons panel. By moving the joystick up and down, new items from the rucksack are displayed. Moving the joystick left or right returns the player to the icons panel. Pressing spacebar again returns the player to the game.

Using the return key allows you to access an overview of the rucksack, showing up to 16 items which can be scrolled by moving the joystick. Pressing fire selects the item and returns you to the 'small' rucksack display in order for you to select the appropriate icon. Pressing return when in the large rucksack returns the player to the game. The icons are shown in the box on the right...

BOOKS AND SPELLS AND BUFFALO GELS

A bar located on the right hand status panel displays the health of the character, while a book located in the first room reveals gold, experience, health and percentage of rooms visited.

All money that is collected will be deleted unless the item plays some part in a puzzle. Keys that are no longer needed are also deleted; this clears space in the rucksack, making the game easier to play.

Some potions or spells will be unknown when you find them. There are two spells which reveal unknown information. Read Magic will allow you to use an unknown spell and tell you its true name and function. Learn Potion allows the player to discern the nature of a potion if its name is unknown. Read Language translates foreign scripts. It is used for learning information written in runes or another tongue.

There are no Buffalo Gels in *Cadaver.*

CADAVER ICONS

ICON	FUNCTION
	**JOYSTICK** Returns the player to movement control.
	**SEARCH** Provides information about the object.
	**TAKE** Grabs the object.
	**DROP** Drops an object.
	**DRINK** Allows the player to drink an object.
	**READ** Allows the player to read an object.
	**HOLD** Allows player to hold an object or return it to the rucksack.
	**CAST SPELL** Casts a spell on the item being touched.
	**SWITCH** Activates objects that behave like switches.
	**PRESS** Activates objects that behave like buttons.
	**OPEN** Opens and closes containers such as chests.
	**INSERT** Allows player to insert an item into the item being touched.
	**PULL** Allows the player to drag an item.

The action will be executed as soon as the icon is pressed.

CHIPS CHALLENGE

ST and Amiga/US Gold

Simple but hugely addictive *Chips Challenge* is a puzzle game that started life on the console. Collect micro chips, keys and stuff in order to access the end of level transporter. Between you and it lies a mass of puzzles, traps and mega frustration.

As a taster of the frustration ahead, we've got together with those US Gold people to bring you your very own copy of level nine. Whet your appetite and shatter your peace of mind...



TURRICAN II

ST only/Rainbow Arts

Turrican sounds a bit like tin can, which is fair enough 'cos *Turrican* could easily be related to a tin can. *Turrican* doesn't sound anything like lots of shooting, killing and blasting. This is strange, 'cos *Turrican* has loads of that.

To reach the end of level nasty, you'll have to shoot things, jump on things, cross things and shoot even more things. As well as your standard laser, pressing the space bar will access a special bar laser and holding down the fire button will up the power of your laser. (Try pressing fire and space for a really way out weapon.) There are bonus icons, masses of rooms – and shooting...



DISKQUALIFIED

If you're having probs loading your disk, make sure you switch off the machine before trying again. Try a few more times before taking the following drastic action:

1 Pop the disk, a note explaining the problem and a stamped addressed jiffy bag in a bigger jiffy bag.

2 Send this little lot to ZERO Disk Returns, Copytec, 24A White Pit Lane, Flackwell Heath, Nr. High Wycombe, Bucks, HP10 9HR.



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You take the part of a young adventurer attempting to save a beautiful princess. The Grand Vizier, an evil and sexually deviant man, is about to pounce on her. Only you can come to the rescue!
Time is ticking away, you'll have to move fast to escape your cell and evade the many cunning traps placed in your path.
Non stop action is combined with the exploration and puzzle-solving challenge of a top flight adventure game. With hundreds of fantastic rooms to explore, you must use all your sword fighting skills to do battle with violent opponents and foil the Grand Vizier's despicable plans.
DOMARK
Available on: Amiga, Atari ST, IBM PC 3.5" & 5.25"
Original game design, programming and graphics by Jordan Mechner
© Copyright 1989, 1990 Jordan Mechner
© 1990 Artwork & Packaging Domark Software Ltd
Originally published in the U.S.A. by Brøderbund Software, Inc.
Published in the UK by Domark Software Ltd,
Ferry House, 51-57 Lacy Road, London SW15 1PR Tel: 081-780 2224
Amiga Screenshots
Brøderbund®

LETTERS

Can you think of an intro to our serious letters page? If so, then send us a letter explaining your idea. Oh, this is the intro... Ho-hum, drop us a line anyway.

A GENIUS WRITES

You've finally done it – congratulations on producing the greatest cover disk in the history of 16-bit computing. I speak, of course, of *Rampage* and a whole, functioning level of *Simulcra!* I mean, what are you guys on?!

Rampage is my all time 23rd favourite arcade game. (These things matter to me, y'know.) Are you fellas good to us or what? I always knew it was a good mag, but this has sold me... my subscription is at this moment winging its way to you.

By the way – interesting point... why do the Mutant Ninja Turtles wear those ridiculous Zorro masks? To preserve their anonymity? I think not... If I met a six foot turtle waving a Bar-B-Q skewer and wearing a red mask, I don't think I'd have much trouble recognising him again.

Dave Gregory, Polegate, E. Sussex.

As all his friends know Dave Gregory is a man of great taste and integrity. He certainly didn't receive any money for writing this letter... well, not much anyway, we're stingy basts. **Ed.**

SIM-PLE MINDS

Over the past few months I have seen numerous 'articles' on the subject of realistic flight 'sims'. Anyway, one R.A.F geezer reckons that *F-16 Combat Pilot* wins 'hands down' against such corkers as *Falcon*. I'm an R.A.F. cadet with some eight and a half hours flying tucked under my belt *(Gasp! Ed.)* and yes, *F-16* does have the edge in that it has a certain 'feel' to it, but what has Digital Integration given up for that? In my view, the graphics are not exactly 'state of the art' and the sound effects are appalling (the engine sounds like a public loo being continuously flushed). *Falcon* however has decent graphics and supreme sound (on Meg machines) with a slight loss in handling of the aircraft. Without an analogue joystick there is no way you can produce an accurately handling plane on computer, so why not try and make up for it in other departments like graphics and sound? Surely we have the technology and knowledge now to produce a semi-real landscape and sound chips to blast out a whining jet engine building up power in stereo.

Lee Clifford, Twickenham, Middlesex.

If you're looking for realism as well as great sound and graphics, then hang on for the Mad Dog Flight Sim. A Solid Filled Super Plus Bitmapped 3D Vector Graphic game from Dodgy Logic Co. 35 minutes of realistic, nail-biting flying action... Then your wings drop off and you plunge into the Med. Ed.

DUEL MAC

Now look here. This isn't fair. This Ludwig Ledbury bloke! And his mum! It's my turn now. Me? I'm Ludwig's brother and I want a bit of stardom. Now then, I read a bit of your mag and I found that there's a bloke working for you called 'Macca' and he's a bit "ard'. Ha! Just let me at him! My twelve bore will scare him, followed by running him over on my steel-spiked motorbike, then a quick polish off with my air pistol. I don't need no Uzi's! I challenge Macca to a duel to the death (or as close as possible). May the winner be me! Ha ha ha ha.

Mark "Killer" Ledbury, Oxon.

Oh dear, is this a hereditary trait or is there something strange in the Oxfordshire water? **Ed.**

CES PIT

I have never felt strongly enough about anything to write to a magazine before, but after the fiasco that was the 'Computer Entertainment Show' I felt that I had to. Having been to the Personal Computer Show for the last four years and having a great time every year, I thought that this year would be even better (more celebs, more games, etc.). How wrong Not only was there hardly anyone there, but the companies who were there had tiny stands (apart from Ocean) and no new products to sell. A few years ago, this was the showcase for all the new games. I ended up buying *Populous*, *Starglider II* and *Kick Off II*, two of which are a couple of years old!

Unless the people responsible for this event can guarantee it will be better organised next year, I will not be going! I hope you print this letter as I think a lot of people will be feeling the same way.

Ian Loasby, Wollaston, Northants.

Hmmm. We didn't have a stand at the show because we suspected as much ourselves before the event. Not only was the venue abysmal, but nobody seemed to have a good time. Most of the companies involved viewed it as a waste of money, and most of the visitors viewed it as... a waste of money. Our advice is: if you're as thick as a breeze block, and completely loaded, book next year's tickets now. **Ed.**

ALL ST-EAMED UP

I am a regular reader of the magazine and I like all the features, especially the *Under Wraps* section. But when I bought my November issue, I was extremely disappointed. One ST review! Now I have owned my ST for a couple of years and I know from past experience that because an Amiga game is good, it doesn't necessarily mean that the ST version is good. So PLEASE review more ST games. I could always go back to ST specific magazines, but I find ZERO a much more enjoyable read.

Stephen Armstrong, Co. Armagh, N. Ireland.

P.S. The cover disks are excellent.

It's a fair point, Stephen, and one that illustrates a trend we find as annoying and worrying as you do. We always try to share out the reviews as equally as possible across the formats but there are a number of problems which are cropping up more and more.

In the UK now, Amiga versions of games tend to be available for review a few weeks before their ST counterparts. This is partly due to programming factors (more games are being developed on the Amiga and ported across to the ST with a bit of tweaking) but also because the software houses think they'll get a better mark from an Amiga review. Which, you'll agree, is a pretty dirty trick. Also, more classy software (which is what we tend to cover) is arriving from the States. This is nearly always developed on PC, followed by Amiga versions. Sadly, the ST is a non-starter on the US market, so ST versions either never materialise or arrive months after the others. Which is where Déjà Vu *reviews come in.*

So, we're on the horns of a dilemma. If we hang on for our ST readers, you probably won't see a review until a month or so after the game has been on sale. However, in future we intend to follow up more rigorously on the Déjà Vus, and make sure we get ST software at the same time wherever possible. Basically, if companies don't send it, we'll make it up. And they won't like that, will they? **Ed.**

(Amiga owners would probably point out that the ST owners have done slightly better than they have on cover disks.) **Black Shape.**

SPINELESS

Why do the pages of your magazine keep coming out? Is your totally decent mag going downhill? Or is that cheap publishers won't bind the pages together.

Darren Alexander, Essex.

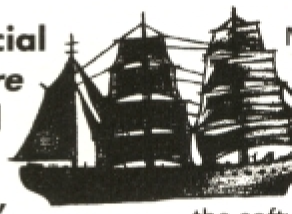
Well, there was a dodgy batch of ZEROs that got loose last month. Partly because the issue was even bigger than usual and also due to the Gulf crisis... and global warming and... er... the poll tax... oh, and the price of croquette potatoes. **Ed.**

WRITE TO THE ED, ZERO, 14 RATHBONE PLACE, LONDON, W1P 1DE.
Star Letter winners receive a ZERO T-shirt!
All letters win a ZERO badge.

UNDER WRAPS

CRUISE FOR A CORPSE

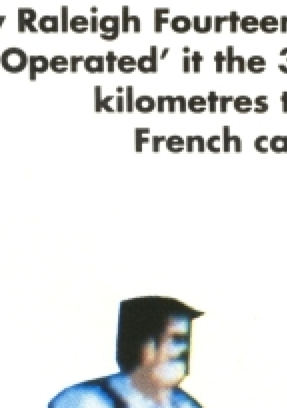
After huge commercial success with *Future Wars,* Richard Clayderman and *Operation Stealth,* Paris-based Delphine is now hoping to continue this trend with its new title *Cruise For A Corpse. David Wilson* donned stripey shirt and onions, 'Took' his trusty Raleigh Fourteen and 'Operated' it the 342.4 kilometres to the French capital.



Make no bones about it, *Future Wars* was a landmark game. So too was *Operation Stealth* come to that – both reaped awards left, right and centre, featured strongly in the software charts and continue to sell long after lesser games have disappeared from the shelves. The problem is: how do you follow such a classy act?

CHEESE

Well, a fundamental part of Delphine policy is that its games should constantly be on the move. Delphine 'big cheese' Michael Sportouch is critical of the Sierra philosophy where basically the same game code and graphics have been employed over and over again with only the scenarios changing. Delphine prides itself on listening to all the feedback from its games (press reactions, players' letters and phone calls) and doing its utmost to rectify problems and improve the system. Just as the gameplay of *Operation Stealth* improved over *Future Wars* – with fewer possibilities of missing things through not being pixel perfect, for example – so the new game *Cruise For A Corpse* will see refinements to the 'Cinematique' system. Er... in fact, to say 'refinements' is probably an understatement; the system is actually being extensively rewritten.



PORT

Originally Cinematique was masterminded by Delphine's Paul Wisset using the ST. The game was then ported from the ST to the Amiga. Now the driver code is being rewritten specifically for the Amiga, so that future Cinematique games will be able to exploit all the technical merits of that machine too. Straight away you'll find graphics moving up from 16 to 32 colours, and you'll find bigger and smoother animation, for example.

The first striking feature about *Cruise For A Corpse* is that the central sprite is now twice as big as John Glames (the svelte hero of *Operation Stealth*).

FAG

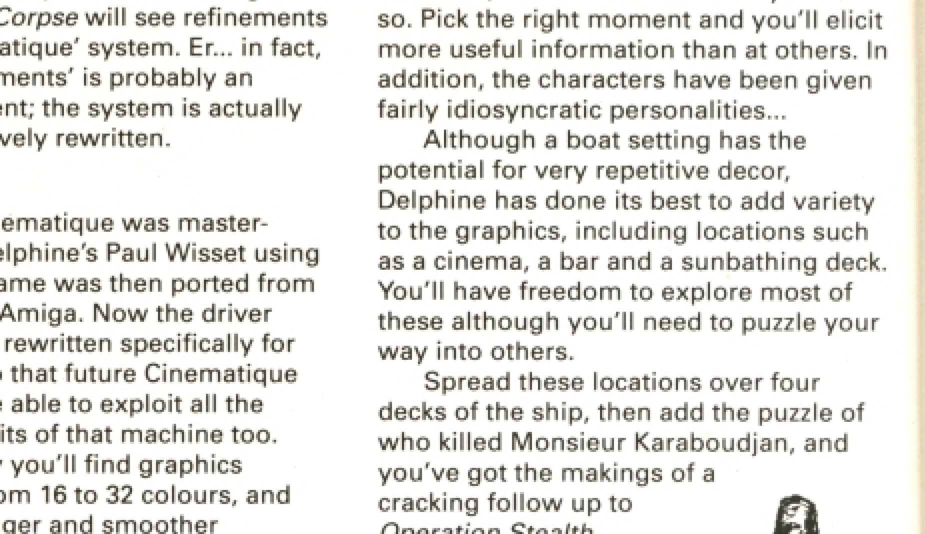
This has been made possible by the game's setting. When you approached the Hotel in *Stealth*, for example, to fit the whole of the building façade onto the screen necessitated the central sprite being smaller. In *Cruise* each location is smaller, hence the larger character sprites. There's also more animation to the central and peripheral characters. Move about and he'll pass minor characters like the ship's crew engaged in their normal duties – swabbing decks, doing the laundry and having a shifty fag in the boiler room.

LATENT HOMOSEXUAL*

Again unlike *Stealth*, you'll find *Cruise* much less linear in gameplay. You've got more freedom to explore and the solution can be arrived at by different routes. The ship's occupants include the other guests – around ten major characters, and numerous subsidiary characters. All of these people can be spoken to, but if you don't choose to talk, they'll continue 'doing their own thang' – sort of like the *Little Computer People*. If you do converse, then be careful when you do so. Pick the right moment and you'll elicit more useful information than at others. In addition, the characters have been given fairly idiosyncratic personalities...

Although a boat setting has the potential for very repetitive decor, Delphine has done its best to add variety to the graphics, including locations such as a cinema, a bar and a sunbathing deck. You'll have freedom to explore most of these although you'll need to puzzle your way into others.

Spread these locations over four decks of the ship, then add the puzzle of who killed Monsieur Karaboudjan, and you've got the makings of a cracking follow up to *Operation Stealth*.



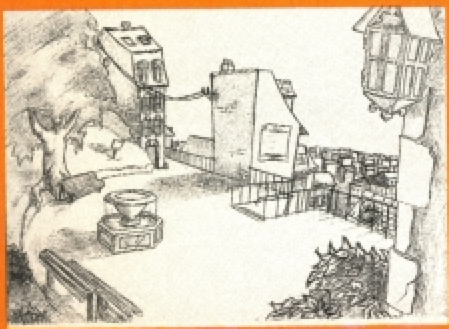
***(I say, steady on! Ed.)**

WHAT'S WHAT

TITLE	Cruise For A Corpse
PUBLISHER	Delphine/US Gold
PRICE	£24.99
FORMAT	ST/Amiga/PC
RELEASED	February/March

THE SCENARIO

In Delphine's new graphic adventure, you'll get to play Raoul Dussentier, a police inspector from Paris in the year 1927. The intro sequence opens with a view of the city, focusing in on Inspector Dussentier's house.





Each screen has loads of detail and little animated embellishments. Here, this rather 'Disney' pigeon flies down and lands on the eve in the foreground. (Wonder if it's a pidgin French or pidgin English?)



A postman (un facteur) appears stage left, cycles up to the inspector and hands him a letter. It's an invitation to a forty day luxury cruise, signed by Niklos Karaboudjan, a well known rich geezer – well known by many, that is, except you! Why have you been invited on a luxury cruise by someone you've never met?

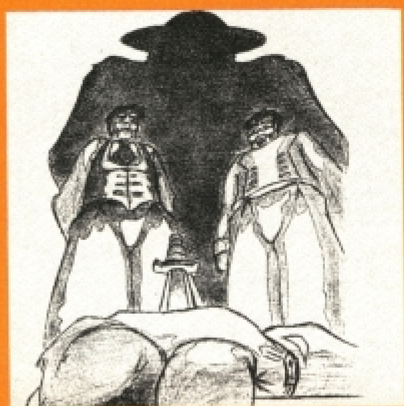






Still, only a loony would turn down a free Mediterranean cruise, so feeling a tad inquisitive about the mysterious aspect of it all, you pack your bags and join the splendid sailing ship.





No sooner have you started unpacking, than a frantic crew member bursts through your door. The man is clearly distressed. You follow him to another room and there you meet your host – face down with a knife in his back! What we see next (but the inspector doesn't) is the appearance of an ominous shadow. You're struck over the head from behind, and awake later to find the ship's at sea and the body has disappeared!





All the locations were hand-drawn, then 'grabbed' into the computer by camera and finally retouched and coloured using *Deluxe Paint*. Here's part of the ship on paper and as it'll appear in the game.

A BRAND NEW SYSTEM



The Cinematique system has also been tweaked in the control window department. In *Stealth*, you'd click a mouse button to produce the 'action' options window. Then you'd select an action with either the right button to get an additional inventory window (so you could 'act' on an object in your possession) or with the left button get a cursor with which you could 'act' on something on the screen. Well, in *Cruise* you'll just click on an object to produce a single window. At the top is the name of the object chosen, er... 'porte' in this case (which as every schoolboy knows is a 'door'). Below this is the list of relevant actions you can choose to perform with this object. Doing away with the clutter of a complex window system makes it much more user friendly, I'm sure you'll agree.

A further clarification of the *Stealth* system is the addition of enlargement of details – when, for example, you pick up an object, you see a close-up of your hands holding said item, thus confirming that you've actually succeeded in getting it. STOP



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COMPO

A GIN AND BITTER LEMMING, PLEASE!









WIN! WIN! WIN!

ABSOLUTELY NOTHING!

COUNT 'EM, NOTHING AT ALL!



So wot's vis all abart ven? A competition with no prize – you're pulling one of my lower limbs! But nay, the prize is beyond compare: fame beyond your wildest dreams...

But first things first. Psygnosis (the company with loads of fab games and even more fab 'free' T-Shirts, ahem) has recently released a stonker of a game, *Lemmings*, ZERO Hero'd in our last ish. It's a ludicrously addictive save 'em up requiring a hot mouse hand and an even hotter brain.

NOT SO B-LEMMING EASY

But don't you wish you could get your own back on the sadistic game designers? Put a level together so fiendishly elegant that even old Roger Dean would go "blimey, I'm gob-smacked, me?" Well here's your chance.

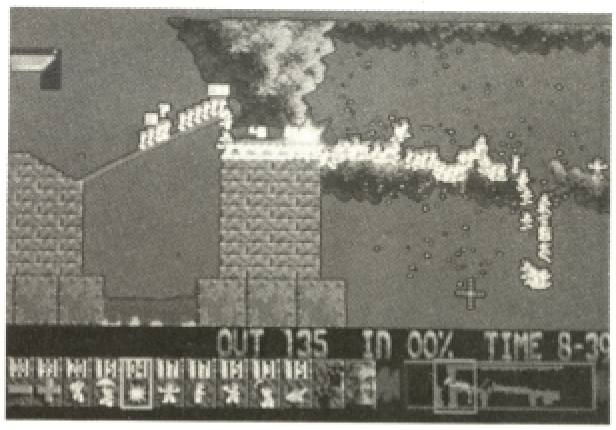
All you have to do is design three completely new and original levels for *Lemmings*. Using the same basic framework set out in the game, draw out your ideas on paper as neatly as possible, with all the information a programmer would need to turn your ideas into a finished, playable level. Think very carefully about it; it could be dead hard, or one of those simple-when-you-realise-the-trick type things. It's entirely up to you.

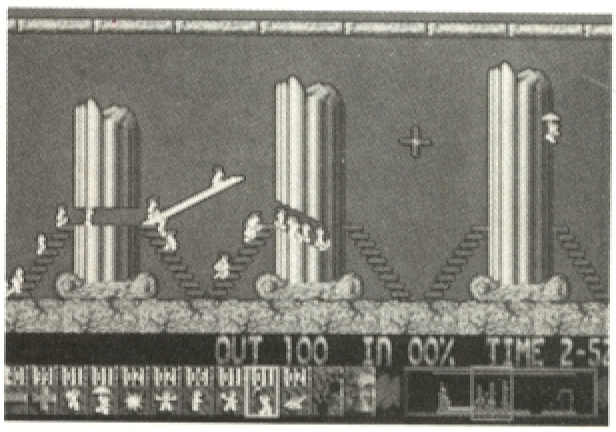
WHAT YOU, UM... 'WIN'

So what, you may ask. Well the best two submissions will be used as extra give-away levels on a future ZERO cover disk. See what we mean about fame? You'll never be able to go to Sainsburys again in case someone sees your signature. "It's the guy who designed that brilliant ZERO *Lemmings* level!" Cor!

Psygnosis will examine every entry and pick out the best two. Two of the three level designs will be taken from each of them and programmed up for a smackeroonie of a cover disk – four levels in all!

So it's over to you... Oh, and entries must be in by 31st January 1991, so you ain't got long... Send your entries to **ZERO Lemming Levels A-Go-Go, Nick Wild, Psygnosis, South Harrington Building, Sefton Street, Liverpool L3 4BQ.** Please remember to enclose your name, address and daytime phone number (if you have one). Please enclose as many details as possible with your designs – it'll make life easier and improve your chances of winning no end.









DIY DTP

Live in luxury in a ludicrously expensive penthouse!* Increase your pulling power overnight! Learn how to keep bees!*****

You may remember that last month there was a feature called DIY DTP. Well, here's the second part, also called DIY DTP. This time around, *Jonathan Davies* explains the Rolls Royce end of fanzine production – i.e. how to do it if you're completely loaded...



In part one, we revealed the sordid secrets of fanzine writing on the cheap. You too had the opportunity to spend the wee, small hours wielding scissors and paste, spreading Tippex lovingly across the pages of your *grande oeuvre.* Now it's time to move onto bigger and better things. You no longer have to be nice to dad – in fact, you might as well chuck his crappy old typewriter out of the window now. I'll wait for a minute while you dispose of it and tell him to 'go away'.

Done that? Er, well while you were out I just thought, um, that maybe you ought to be nice to dad actually, because he might just be persuaded to replace the typewriter with a new, whizzo word processor – or even shell out massive sponds on a whole DTP set-up. But it's a bit too late now, isn't it? You'll just have to get an absolutely ginormous paper round. ('Hands on' experience of the magazine distribution business – absolutely invaluable.)

So to whet your appetite, here's a quick look at two rival publications. See if you can guess which one has the biggest circulation...



*Provided you're offensively rich, that is.
**Erm, perhaps.
***Why not? There's a really good book about it in Lewisham library.

THE SO

It's tough, isn't it? So many bits of software, so little cash to spend. Here's a brief rundown which probably won't help at all. (Prices are approximate.)

WORD PROCESSORS

FIRST WORD PLUS – ST/PC
Electric Distribution/£80
Tel: (0480) 496666
A doddle to use, and a cut down version (*First Word*) is available for the ST in the public domain.

PROTEXT – ST/Amiga/PC
Arnor/£100
Tel (0773) 68909
Does absolutely everything, but the wacky control system takes a while to get to grips with.

WORDPERFECT – ST/Amiga/PC
Wordperfect UK/£200-£500
Tel (0932) 850500
A huge range of features at a similarly huge price. Not really worth it for our purposes.

KIND WORDS 2 – Amiga
Amiga Centre Scotland/£50
Tel (031) 557 4242
Probably the best value Amiga-wise. Does the lot and a dead cinch to operate.

SCRIPT – ST
Signa/£90
Tel (0252) 341600
And this is just about tops on the ST, with its snazzy 'user interface' and those handy fonts.

PC WRITE – PC
Sagesoft/£115
Tel (091) 213155
Occasionally a bit slow, but plenty of features, including those elusive 'columns'.

PEOPLE WHO'VE 'DONE IT'



SPECTACULAR

Here's a name that rang a few bells in the office: Richard Pelley. Try as we might, though, no-one could quite place their finger on where we'd heard it before. Oh, well. Issue 17

SO T TOUCH

DESK TOP PUBLISHING

TIMEWORKS – ST/PC
Electric Distribution/£100-£130
Tel (0480) 496666
About as cheap as you'll get, really. (Eeek.) A bit of a barg all the same, as it covers just about everything while not being too complicated to use.

PUBLISHER'S CHOICE – Amiga
HB Marketing/£100
Tel (0895) 444433
Plenty of bits and pieces for a very reasonable outlay and you get the *Kind Words* word processor lobbed in for free. Pretty good, all in all.

PROFESSIONAL PAGE – Amiga
HB Marketing/£250
Tel (0895) 444433
Very wizzy indeed if you're a lucky Amiga owner with loads of dosh and two disk drives. Even works in colour.

VENTURA PUBLISHER – PC
Rank Xerox/£914
Tel (0895) 51133
An enormous, wobbling pile of software for the price of two new STs and an Amiga. Probably great, though.

CALAMUS – ST
Signa/£400
Tel (0252) 341600
A heck of a price, but it is the definitive ST DTP prog. Loads and loads of icons and things which take a bit of getting used to.

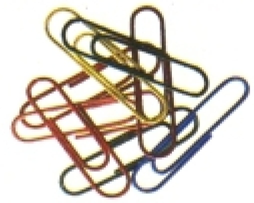
PROXIMA – ST
Network News Services/£150
Tel (0375) 859103
Comes pretty close to *Calamus*. More straightforward and an awful lot cheaper, but not quite as sexy. Output looks good even on cheap printers.

of *Spectacular*, his fanzine, has been knocking around here for some time now, so perhaps that's it. Quite what it's doing here is another matter as it's based on the Spectrum – not our sort of thing at all. It's quite good, though,



despite being assembled on a Spectrum (using PCG's *Desktop Publishing* Pack with a Brother printer). Astonishingly enough, the pages thus produced look miles better than most of the more expensively prepared fanzines.

Content-wise, *Spectacular* looks much like any other mag (maybe a bit more 'zany' and, er, 'wacky' though). News,



reviews, adventure games, technical bits, they're all there. There's even an interview with the Man With The Beard himself. It just goes to show... There are plenty of contributors 'on the outside' as well, including a team of hooded photocopier-operators who run it off for free in the middle of the night. Richard is a bit cagey about circulation figures ("120 or so" at the most) and, indeed, if he's actually going to carry on with it.

If, for some reason, you'd like a copy of the last issue (with its free cover-mounted teabag), or perhaps to place an advance order for the next one, Richard Pelley is your man and his address is **32 Abbey Road, Westbury-on-Trym, Bristol BS9 3QW.** Don't forget to send 25p and a large sae.



ZERO

This grubby fanzine is put together by a small group of drop-outs who all wanted to work for *Marxism Today* but didn't have the right haircuts. Teresa Maughan, Publisher, describes how the magazine was launched: "Um... we went down the pub one lunchtime, drank lots of shandy and came back and wrote issue one as a joke." And how is it put together? "Well, we go down the pub, drink lots of shandy and..." No, I mean, what computers and stuff do you use? "Really expensive Apple Macintoshes with huge A3 monitors. We use Microsoft *Word 4.0* to word process documents before laying them out on screen using a Desk Top Publishing package called Aldus *Pagemaker 4.0*. The finished computer files are sent to a typesetting 'bureau' who print out the pages using a 'Linotron' (glorified high resolution laser printer) on 'bromide' (nice shiny paper), leaving gaps for all the colour pictures, photos and screenshots. These pages are then sent to the 'repro house', who scan in all the pictures using gear that costs more than most houses and 'drop' them into the appropriate places on the page. Then four layers of film are produced for each page representing four colours – cyan, magenta, yellow and black. These are sent to the printer who makes a big paper sandwich which turns out as a magazine." Oh. What happens next? "We go down the pub and drink lots of shandy..."

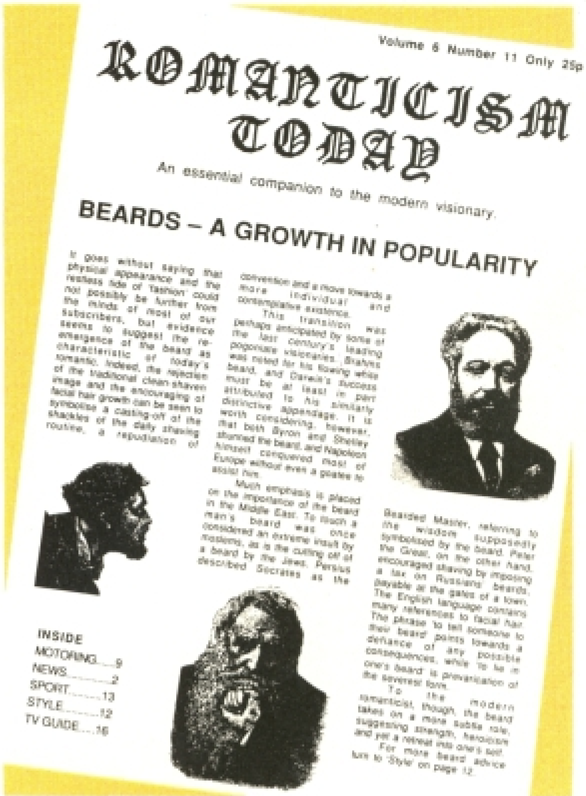
HOW TO DO IT
METHOD THREE

GETTING A BIT PRICEY



If you've turned up your nose at doing your fanzine on the cheap, its time to start forking out some dosh. And the first thing to go for is probably a decent word processor. But why spend money when you can get one for free? Well, for a start you'll most likely get a spelling checker – just the job for ironing out that elusive 'teh' that you normally wouldn't spot until the mag has come rolling off the photocopier. Then you might get a simple graphics ability which lets you incorporate pictures that you've drawn with your art program into the text without resorting to the scissors and glue. Another thing that might be useful is a 'mail merge' facility. No-one's quite sure what these do, but the latest theories suggest that they let you print out lots of personalised letters with the minimum of hassle. Could be handy.

However, the most useful word processor



Volume 6 Number 11 Only 25p

ROMANTICISM TODAY

An essential companion to the modern visionary.

BEARDS – A GROWTH IN POPULARITY

It goes without saying that physical appearance and the restless tide of 'fashion' could not possibly be further from the minds of most of our subscribers, but evidence seems to suggest the re-emergence of the beard as characteristic of today's romantic. Indeed, the rejection of the traditional clean-shaven image and the encouraging of facial hair growth can be seen to symbolise a casting-off of the shackles of the daily shaving routine, a repudiation of convention and a move towards a more individual and contemplative existence.

This transition was perhaps anticipated by some of the last century's leading pogonate visionaries. Brahms was noted for his flowing white beard, and Darwin's success must be at least in part attributed to his similarly distinctive appendage. It is worth considering, however, that both Byron and Shelley shunned the beard, and Napoleon himself conquered most of Europe without even a goatee to assist him.

Much emphasis is placed on the importance of the beard in the Middle East. To touch a man's beard was once considered an extreme insult by moslems, as is the cutting off of a beard by the Jews. Persius described Socrates as the Bearded Master, referring to the wisdom supposedly symbolised by the beard. Peter the Great, on the other hand, encouraged shaving by imposing a tax on Russians' beards, payable at the gates of a town. The English language contains many references to facial hair. The phrase 'to tell someone to their beard' points towards a defiance of any possible consequences, while 'to lie in one's beard' is prevarication of the severest form.

To the modern romanticist, though, the beard takes on a more subtle role, suggesting strength, heroism and yet a retreat into one's self.

For more beard advice turn to 'Style' on page 12.

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TV GUIDE......16

to the budding publisher is one which uses its own fonts. What this means is that the inevitably crummy font which your printer uses will be abandoned in favour of a choice of lovely, proportionally-spaced letters and numbers in a variety of sizes and styles. (They can be pricey though, and a bit hard to come by).

The finished product? Not bad at all, but there's still a fair amount of glue splashed about.

HOW TO DO IT
METHOD FOUR

UNINHIBITED SPENDING



This bit's for people who are dead serious about their fanzine. They've got unlimited quantities of greenies, a huge bedroom to pile all the gear into and enough braincells to get to grips with all the technology without going into meltdown.

The first thing to get hold of is some Desktop Publishing software, or DTP as it's known by computer people. This is notoriously expensive (£100 to £1,000,000-ish – at a rough guess), but what does that matter, eh? DTP means you can write, design and lay out the whole mag on the computer without actually having to fiddle about with bits of paper at all. Once you're happy with everything, you just press a button or two and the entire publication comes whizzing out of your printer ready to be photocopied and read. It's amazing, really.

Not only does a DTP program let you type in all the 'copy' in a variety of fonts, it also lets you add headlines and illustrations. Text can be boxed off, put into 'columns', flowed round things, spread over a series of pages... an absolutely mind-boggling range of possibilities.



But that's not all you'll need. The real pros use what's called a 'scanner' to digitise piccies and feed them into the computer. It works like a printer in reverse, in fact. And that's another thing. It's a bit of a let-down to go to all that trouble and then print out the results on your crappy old dot matrix printer. So throw throw it away and buy yourself a laser printer. These cost around £1000 for an OK-ish one, and £2500 upwards for a really stonking Postscript job. Or how about investing in your own Linotron? They're a snip at around £10,000, and you'll get pages looking just like the one you're reading now. Fwoar.

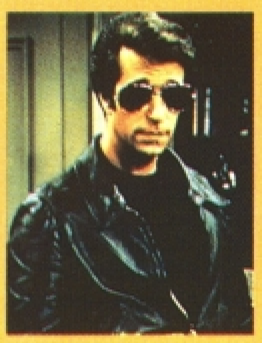


GLOSSARY OF DTP TERMS

Here's a brief explanation of some of the words used in this article which you may find confusing.

KERNING/'kuhning/*n*, Kerning. Yes. Er, I'm not really too sure about this one.
LEADING/'leding/ *n*, Erm, or this either. Ahem.
FONT/font/ *n*, Wet thing you find at the back of a church?
AUTO HYPHENATION/ 'awtoh ˌhief(e)n'aysh(e)n/ *n*, Good Grief.
GRAPHICS SCALING/ 'grafiks/ *n*, Something to do with kettles?
POINT SIZE/'poyntˌsiez/ *n*, Erm... don't know, really.
TEXT FRAME/'tekstˌfraym/ *n*, Eeer... *(That's it. You're fired. Ed.)*

FOOTLOOSE AND FONTSY-FREE



The best thing about dead expensive word processors and DTP packages is playing with fonts. Mac users – like us, ner – take this sort of thing for granted, of course, but the only program I can think for the ST, Amiga and PC that does this sort of thing – without venturing into DTP territory – is *Script* (only available on the ST at the moment). This extremely desirable piece of kit basically does everything it possibly can to turn your ST into a Mac. **That means all the usual menus and windows, but also a choice of six (and possibly more) high quality fonts which are printed out on your dot matrix printer in graphics mode.** That means your fanzine's going to look a lot less like a fanzine and more like a proper magazine, especially if you splash plenty of different fonts around the place. You can also throw away the Letraset, as this sort of word processor is pretty nifty when it comes to printing out headlines, **ESPECIALLY IF YOU ENLARGE THEM A BIT WITH A PHOTOCOPIER.**

SO, ERM, NOW WHAT?

Having spent a few weeks furiously tapping away at the keyboard, covering the kitchen table in glue and desperately trying to find ways of filling pages, you'll hopefully have a neatly-stacked pile of 'proofs' (another technical expression) ready to go off to the printers. It's now time to 'go to bed' (yup, another one). While for the professional editor this implies just what it suggests, things aren't so easy for the amateur. The next step is to get the thing printed. Although it may be worth popping down to your local Prontaprint (or whatever) to get a quote, the chances are it'll be way over your budget. That means you'll have to approach an unsuspecting relative or friend with an innocent smile and enquire about the possibility of a little late-night illicit photocopying. How many copies you do is really up to you, but it's probably best to do too few than too many. Then you can always do a few extras in the unlikely event that you sell all of them.



And that brings us (rather neatly) up to the next hurdle: advertising. You'll have to do some, obviously, as there's a limit to the number of copies your long-suffering friends will be prepared to underwrite. For starters you could always take advantage of ZERO's unbounded generosity and whack a free ad in here. Other mags run classified sections, although they may mean spending a bit of money. Remember, though, to send in the ad a couple of months before your publication date as they always take ages to appear. The other option is to go for free plugs – run off an Issue One and send it to loads of mags (like, er, ZERO again) and you may be lucky enough to get a mensh. A cash bribe helps a lot here. *(Yes, yes, very true. Staff Writer.)*



And after that you're on yer own...


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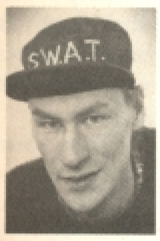


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ZERO reviews

CRITICS' CORNER

We're always 'testing' our critics – they need to be kept on their toes. Well, this month they've all got to dress up in wellington boots, massive flares, a parker, a cloth cap and have a Ninja Turtle transfer stuck to their foreheads. Then they have to go to Marks & Spencer food-hall and 'chat up' a 'chick' (in under 25 seconds). How will they do? Read on...



Tim 'Paradiddle' Ponting: Because Tim's that bit taller than everyone else, the flares looked really silly – they only came down to just below his knees. He looked like a Parka clad member of the Bay City Rollers. With this embarrassing thought in mind, he approached a rather pretty girl who was standing by the sandwich and salad counter. "Excuse me," he said, in gentle tones so as not to alarm, "do you know if there's any gherkin in the Ploughman's Baps?" The girl, politely pretending not to have noticed the Turtle sticker above his nose, replied that she didn't know. "Oh," said Tim, "er, do you want to go out with me?" The manager was called and Tim was escorted outside. Bad luck.



David 'Bloggo' Wilson: There was no holding David back. He hacked straight to the wine section (good thinking). Unfortunately all his 'wine buff' facial expressions and gesticulations were countered by his garb. "This wine has particularly fine 'legs'," he said to the girl next to him, showing her a bottle, "as," he added, "if I may be so bold to say so, do you." The moment of truth. A silence as she looked him up and down. "Don't worry about the clothes," said David, "I'm a policeman on an undercover assignment." The girl relaxed visibly, and tugged at the arm of the very large gentleman next to her. "Oy, gripper, he's a copper." "I hate coppers," said Gripper. David 'disappeared'. Bad luck.



Lord Paul Lakin: With a little cajoling, Paul soon found himself in the frozen vegetable section of the store, standing next to a striking woman with reddish-gold hair. "They're nice," he said, pointing to the petit pois. "Sorry?" she replied. "They're nice," repeated Paul, "those little peas. Very nice." "Are you mad?" asked the woman, staring at the Turtle transfer. "Oh dear, I knew this would happen," said Paul, apologizing and explaining the real reason why he was in the position of having to talk to her. Then, as the conversation progressed, Paul and his 'victim' discovered they had a mutual interest – the flags of the world – and proceed to fix up a dinner engagement. But it had taken four whole minutes. Bad luck!



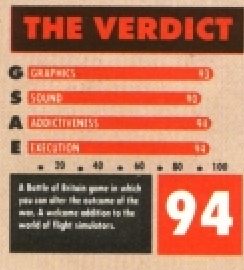
David 'McVicca' McCandless: Waving his Heckler And Kosch in our general direction, Macca refused point blank to 'wear' the turtle transfer. As he's rather dangerous, we told him that it was okay: he didn't have to. Surprisingly he didn't mind the rest of the outfit – possibly because, with the hood up and the cap pulled down, it made for a good disguise. Unzipping his Parka and revealing his grenade belt, he strode purposefully up to the best looking check-out girl and pointed his powerful gun at her face. "You're coming with me – now!" he yelled, grabbing her by the arm and dragging her out onto the street. Blimey – unusual 'tactics' but he did it. In under three seconds, too. Hoorah!



Duncan 'Mad Dog' MacDonald: Duncan didn't seem to care about the outfit: "No problem," he said, "I wear stuff like that most of the time anyway – and I really like the Parka. Blue ones are better than green ones." With this observation he waddled, squeakily, in the direction of the yoghurts, creams and cheeses. "Hello there," said someone. Duncan wheeled round on the spot, and saw a girl wearing a similar outfit to himself. "Hello," he answered, adding "I like your trousers." "Thanks," replied the girl, "I like your Turtle transfer." "Thanks," he said. "Er, what's your name?" "Matilda," she explained. "Do you want to come on a bus ride with me, Matilda?" he asked. She did. 18.3 seconds. Hoorah!

WHAT'S WHAT

Yo dudes – ZERO's the name, and um... scoring's the game, so on with the show...



Games are marked out of 100 on four criteria; **Graphics, Sound, Addictiveness** and **Execution**. The first three are fairly self-explanatory but Execution may need a bit of illumination. Is there anything amazing about the scrolling for instance? Are all the sections of the game neatly tied together, showing a lot of care and thought on the part of the programmers? If so **Execution** will score well here. If you can't be bothered with all that then the **Overall Mark** gives you an at a glance summary. Now if we've said it once we've said it a thousand times... this mark is not an average of the other scores. Got that?

A game scoring 90 or above in the non-average Overall Mark department gets the much sought after **ZERO HERO** award (which is a flash way of saying 'buy it'.) Separate from the other scores (but not unconnected to them) is the **HASSLE FACTOR**. Are there 400 disk changes every pico second? Do you have to go through a boring title sequence before restarting? Things like that score here and they're marked out of 10.

Each review also contains a **WHAT'S WHAT** box which is basically a box with information telling you... er what's what in relation to price, format and release date.

Well that's that for the main reviews but let's not forget the others. Firstly there's the **DÉJÀ VU** section. Here you'll get reviews of new releases which aren't actually new at all (because they're already available on other formats). The **PRICE IS RIGHT** section is where you'll find the budget games reviewed. They only get an overall score because they're um... well rather cheap actually.

TURRICAN

Turrican II.* Sequel to *Turrican.* From Rainbow Arts. *Duncan MacDonald* has a look. Shortest intro this month. *(Well done. Ed.)

Remember *Turrican*? It doesn't really matter if you don't, because it's easy to sum up – a rather brilliant multiple-direction scrolling shoot 'em up cum maze game. Sort of a 'minor classic' really. So how do you follow an act like that? Well, Rainbow Arts decided that 'more of the same but with better graphics and sound' was the best way to do it. So that's what we've got. And jolly good too. Here's the scenario. *("Oh no!" – about nine billion people.)*

"Turrican's dead pissed off – somebody's nicked his mountain bike. There he was, in the middle of a lie-in one Saturday, when he heard clanking noises coming from outside. He could have got up and investigated, but as he was in the middle of a brilliant nightmare (in which he was being chased by laser wielding nuns from the twelfth dimension) he went back to sleep again. The clot. He could have kicked himself. But that was that. His bike was gone, and the really annoying thing was that he could have prevented it. Still, resigning himself to this fact, Turrican made his bed, had breakfast and strode out into the back yard to 'collate the evidence'. The first thing he noticed were the giant footprints – dinosaur-like: "Maybe a Tyrannosaurus Rex or something," he decided, "definitely an end-of-game nasty, anyway." Damn! He knew what that meant. If he wanted his bike back he was going to have to fight to the death for it. And he had a gut feeling that he was going to have to travel to a different planet to have this fight. He was right. The





Dunc: Hmmm, not so hard this. You have, after all, played the one level demo, haven't you? No? Well, why not? Go and load it up at once. Right, *now* you've seen it. Did you find those hidden blocks that spew out power-ups? You know what weapons you get then, don't you? Okay, so we've cleared that one up and you know about the power-ups, you know about the space-bar activated 'mega-weapons', you know about the flame thrower, you know what Turrican looks and moves like, so what don't you know? Well, for a start, if you thought the demo was hard to complete then let me add that it really is only the tip of an extremely large iceberg. No joking. The game is split into five 'worlds', and they just seem to get bigger and bigger and bigger, while the mazes get increasingly complex. Map or die, basically. The choice is yours.

Something you definitely won't know about, however, is that on later levels Turrican boards a spaceship for a horizontally scrolling shoot 'em up – and it's very fast, believe you me, with some rather impressive parallax scrolling going on. And you also won't know that the final level is a vertically scrolling shoot 'em up in the same vein. So, all in all, *Turrican II* is one hell of a big game, with a fair old rake of diversity flung into it. In fact, this is a dead impressive piece of ST programming overall, with smooth multi-scrolling that puts some Amiga titles to shame. If shoot 'em ups are your bag then *Turrican II* is well worth checking out. In fact, it's "an essential purchase". Oh, and by the way, he isn't really after his mountain bike, er, that was sort of a 'joke'.

HASSLE FACTOR: 0
Faff free!

WHAT'S WHAT

TITLE	Turrican
PUBLISHER	Rainbow Arts
PRICE	£24.99
FORMAT	ST/Amiga
RELEASED	Mid-February

THE VERDICT

G	GRAPHICS	90
S	SOUND	90
A	ADDICTIVENESS	91
E	EXECUTION	91

20 40 60 80 100

Absolutely massive space shoot 'em up with brilliantly smooth scrolling. No doubt about it – well worth getting on yer bike for.

91

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planet was called Landorin, and he'd been there before – in a previous game. *(i.e. Turrican. Ed.)* "Ah," he said, as this fact dawned on him, "that'll give me the edge: I know the terrain off by heart." So, strapping himself into his interstellar Austin Maxi, off he set. An hour later he was there. The planet Landorin. "Oh dear," he remarked, "it looks different." And, indeed, it was different. Very different. (Sort of)."

So there you have it. Turrican's back on Landorin. He runs the same, jumps the same, ducks the same and has the same gun. But there is a difference. New power-ups, a 'mega weapon' and more colourful backdrops with some rather nifty and very fast parallax scrolling. Oh, and the size of the game is sort of 'new' as well: it's much bigger than its predecessor. Massive would be a good word to use – the caverns just seem to go on and on. But will you manage to get Turrican's bike back for him at the end of level 12? Probably not, no, but that's the way these things normally go, isn't it?

AMIGA A

Dunc: *Turrican II* plays exactly the same as its ST counterpart, although, obviously, there's rather more in the colour and sound departments with judicious lashings of multi-layered parallax scrolling dotted about. There's not really a great deal to add, short of repeating the ST review word for word, so, er, that's that basically – an essential purchase. A gigantic game – although some may feel it's a bit on the hard side.

THE VERDICT

G	GRAPHICS	89
S	SOUND	89
A	ADDICTIVENESS	90
E	EXECUTION	90

• 20 • 40 • 60 • 80 • 100

Ditto – except more lavish colour and sound, but loses out slightly in the difficulty stakes.

90

TURRICAN – A MAN IN SEARCH OF HIS BIKE!

Poor old Turrican was too tight-fisted to insure his mountain bike, so when it was stolen he could either put it down to experience – or journey to the planet Landorin and get it back for himself. He went for the latter!

SCREEN 1



"Damn," said Turrican, leaping a chasm, "if I'd forked out 25 quid for a year's cover I could have stayed in bed and watched the end of *Going Live*."

SCREEN 2



"Run away!" yelped Turrican, as he turned and fled. His bike could be anywhere – anywhere. It was such a nice bike, too. All orange and shiny. Damn! Damn! Damn!

SCREEN 3



"I don't suppose any of you lot has seen an end-of-game nasty passing by with a Peugeot Trailblazer in tow?" asked Turrican, hopefully. They hadn't.

SCREEN 4



"Look," said Turrican, "I just want my bike back, okay? Just let me pass and we'll say no more about it." The weird dragon thing was having none of this.

SCREEN 5



"Blast, now I'm wet as well," complained Turrican as a waterfall delivered its load of H_2O all over his head. He could feel a cold coming on.

SCREEN 6



Turrican was getting angry. "Take this, you vile horrid jelly thing!" he screamed, aiming ajet of deadly fire at, er, a vile horrid jelly thing.

SCREEN 7



This was getting ridiculous – Turrican was being attacked by a load of giant ball bearings. "I just want my bike," he whimpered, "this simply isn't fair!"

SCREEN 8



The weird fish creatures were back. "Bah!" moaned Turrican as he lost yet another one of his lives, "maybe I should just forget it and go home after all."

CRASH COURSE

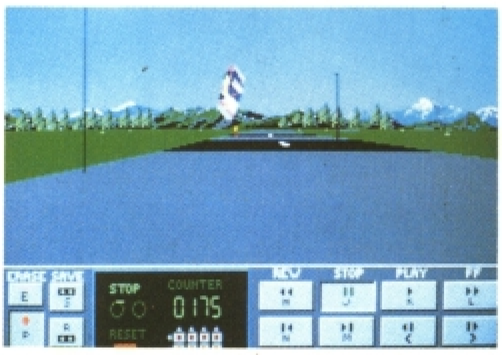


One day Gregor Samsa awoke from uneasy dreams to find that he'd turned into a giant insect: but that was the least of his worries, because he also discovered that there was yet another *Hard Drivin'* clone installed on his PC (this time it was called *Crash Course* from Speccy HoloByte). He quickly went and told *Duncan MacDonald*, who examined the offending article.

What do you get if you cross a fairground ride with a racing track? We're talking *Hard Drivin'* clones. Intricate courses with 'stunts' scattered about all over the place. Ramps, drawbridges, humps, loops and the like. Well, *Crash Course* is another such beastie, but it's been put together by Spectrum HoloByte. So what do you get? Read on.



Whatever happened to the Green Cross Code you pedestrian prat!



Duncan MacD demonstrates why this is not a popular plane with the USAF.

WHAT'S WHAT

TITLE	Crash Course
PUBLISHER	Mirrorsoft
PRICE	£29.99
FORMAT	PC
RELEASED	Out Now



Well, there are four cars in the program. You personally are driving a '66 Shelby Mustang, while your opponents (you can select one, two or all three) are driving (a) a VW Beetle, (b) a Porsche 911 Turbo and (c) an Iroc Z. *(Whatever that is. Ed.)* Each opponent has his or her own characteristics – much the same as in other *Hard Drivin'* clones – and none of them are averse to blocking your way and knocking your car off the road (especially the Beetle – it's like trying to get past a 75 year old nun in a Metro). The tracks have the standard loops, banked curves and humps, plus drawbridges that go up and down (á la *Stunt Car Racer*), corkscrew jumps (of the kind James Bond often negotiates), sections of track containing 'pedestrians', and a few more besides. The tactics are simple – drive fast, stay on the road and win.

At any point during play (or after a race is over) you can switch to the now obligatory 'action replay' screen. You can choose from any of these camera angles: In-Car forward, left, right and rear views and Out-Of-Car chase helicopter or trackside multi-camera panning views (yup, just like *Indy 500*). And that, basically, is that – apart from one other thing: a course construction editor. Create any type of track you so desire, from a tiny circular one covered in patches of oil to a, well, the world's your oyster really.

HASSLE FACTOR: 5
The manual has text running up and down not sideways. Aargh!

Dunc: The old 'computer games are like buses' analogy may be an old chestnut, but that doesn't make it defunct: especially not in the case of *Hard Drivin'* clones – after all, there are two in this very issue... er, and I seem to have got the job of reviewing both of them (which means, unless I lie, that I'm going to be unpopular with the authors of one). Guess who I'm going to be unpopular with: (a) DSI *(4-D Sports Driving)* or (b) Speccy HoloByte *(Crash Course)*? The answer is (da dah) DSI. Oh dear. The thing is that while *4-D Sports Driving* is very good but rather jerky, *Crash Course* is very good and incredibly smooth. Generally speaking, *4-D Sports Driving* gives you options for just about everything: a comprehensive track editor, an infinite number of camera angles and squillions of cars to choose from. But *Crash Course's* slightly more limited supply is sensibly picked and quite sufficient.

At the end of the day *Crash Course* is an absolute hoot to play, and, while not being quite there, it's not too far from being as visually stunning as *Indy 500*. The car handling is pretty realistic and the replay option is beautifully executed (although you can't record an entire race, just a couple of minutes at a time). To sum up, *Crash Course* is, to date, the pick of the bunch of the *Hard Drivin'* clones: and if I had to put my finger on why, then the answer would be simple – superb 'animation'.

GRAPHICS	90	ADDICTIVENESS	88
SOUND	90	EXECUTION	90
OVERALL	90		

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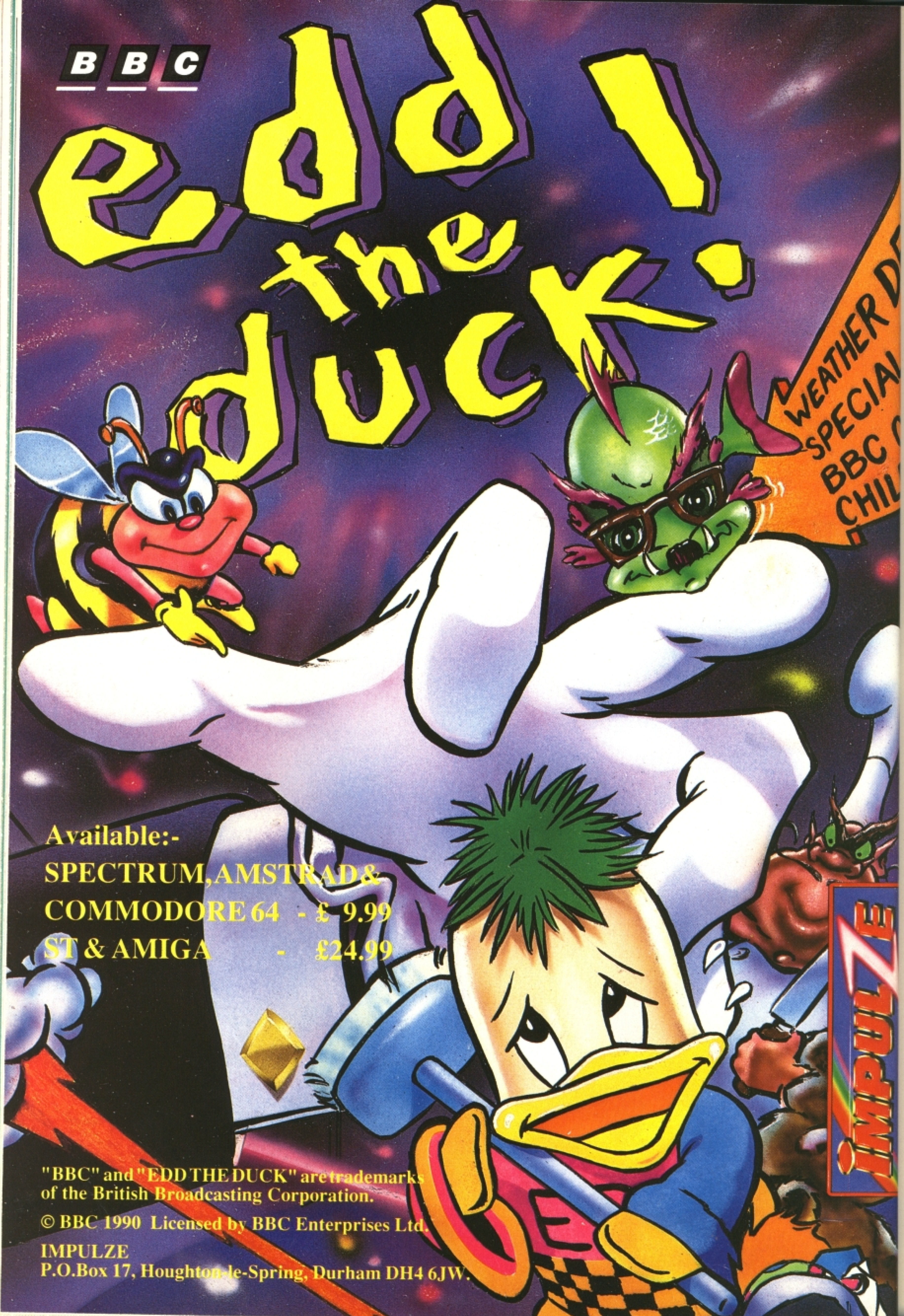
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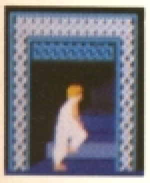
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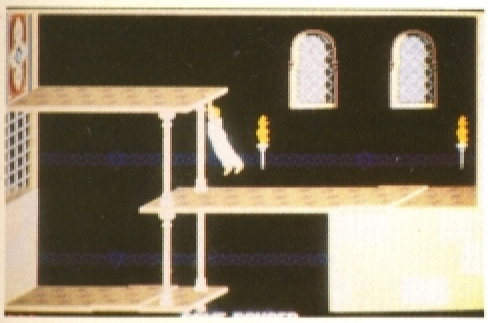
PRINCE OF PERSIA

Um... Persia, that's Iran now, isn't it? Still this new Broderbund game is set in the days of yore, when women were women, and men wore very baggy trousers. *David Wilson* hitches up his hareem trousers and calls in on the *Prince Of Persia*.



Ancient Persia is in a bit of a rum to do. The good sultan is abroad fighting a foreign war, and in his absence the evil Grand Vizier Jaffar has seized the throne and inflicted a harsh tyranny on the people. Gad! You enter into this scenario as a foreign adventurer who's only gone and won the heart of the Sultan's daughter – mind you, in a land where all the women are four feet tall, three feet wide and wear head to toe black tablecloths, she's one tasty chick. Er... the drawback of this is that Jaffar has the 'hots' for her too, and *ergo* has rather unpleasant plans for yours truly.

So the game opens with you in the 'clink', bereft of sword. Jaffar's also imprisoned the Sultan's daughter and given her an hour to answer his ultimatum – give him a snog or die! With three huge mazes of dungeon, palace outbuildings and towers lying between you and your 'lurve', you've got an hour to complete the game successfully. By a combination of skill and judgment and some remarkably precise timing on the old joystick front, you have to circumnavigate this three section maze (each section comprising three levels) collecting your sword and potions en route, leaping monstrously gaping chasms (usually with enormous spikes at the bott) and sword fencing your way past baggy trousered guards. Gulp... a task and a half I'm sure you'll agree.



WHAT'S WHAT

TITLE	Prince of Persia
PUBLISHER	Broderbund/Domark
PRICE	ST/Amiga £24.99 PC £29.99
FORMAT	ST/Amiga/PC
RELEASED	PC/Amiga Out now ST January



Jaffar promises his love a life of unlimited chocolate biccies.

David: *Prince Of Persia* is a swash buckling romp that smacks of classic Erol Flynn movies. There's actually a good reason for this, since programmer, Jordan Mechner studied Hollywood footage to perfect the animation of the central sprite, and rather special it is too! Although small and moderately detailed the animation is something else. *Prince Of Persia* plays like a more arcadey Delphine game. The sprite has various beautiful routines initiated by joystick commands–turn on the edge of a ledge and pull down and the sprite realistically climbs down. Fall past a ledge and press fire and your hero grasps the ledge by his fingertips. The sprite dangles there swinging his little legs. Of course the screenshots won't live up to my praise, so you'll need to see it for yourself.

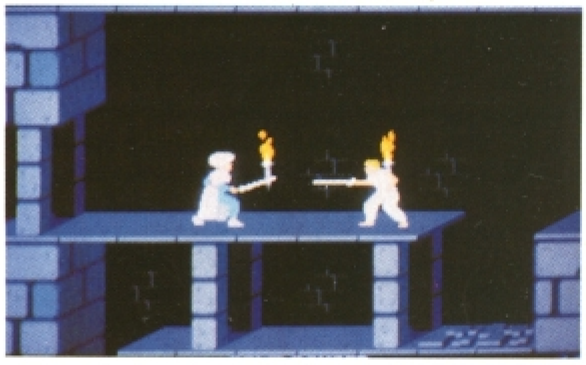
HASSLE FACTOR: 0
Single disk with minor interruptions

Such a voluminous amount of attention has been devoted to animation detail and it's payed off – it's almost *Dragons Lair*-y. Run right then quickly turn left and the sprite spins on his heel skidding and flailing his arms. Much of the first level is devoted to retreiving your sword, and once you've achieved this you're tooled up for a bit of swordplay. Take the swordfighting from *Pirates* and spice it up, add loads more frames of animation and put it into the context of the dungeon and you'll have an idea of what we're talking here. If you take a hit, you recoil backwards. Fall off a platform and the baddie will jump down to continue the fray! *Prince Of Persia* gave me a real buzz – it really brought back all those brilliant *Sinbad/Jason And The Argonauts* movies I used to lap up as a kid.

The game is quite tricky, but since ultimately it needs to be completed within a one hour time limit, it needs to represent value for money. there is a save game option, but rather sneakily you can't use it till you reach level three. Actually this works in prolonging the gamelife and thus the value for money.



The one area where I had some doubts was the game's longevity. Broderbund have come up trumps again. The guys who brought you *Shufflepuck Café*, who took the unoriginal medium of a horizontal plane shoot 'em up and produced the brilliant *Wings Of Fury*, have now brought out the best sword and sorcery dungeon maze game with animation to rival Don Bluth and buckets of gameplay to boot. Sinbad? Naff off!! STOP



Blimey Erol, that's a large appendage.

GRAPHICS 90	ADDICTIVENESS 90	OVERALL 91
SOUND 88	EXECUTION 89	

review

DEUTEROS

THE NEXT MILLENNIUM

***Millennium 2.2*... Sounded a bit like a rather dull PC spreadsheet application, didn't it? And its successor? *Millennium 3.3* maybe – featuring enhanced payroll calculation abilities? Nope: it's called *Deuteros* and it's "a bit of a stonker". *Tim Ponting* goes all gooey over Activision's massive space think 'em up..**



In space, no one can hear you scream. Even if they do cut you up at the lights near Alpha Centauri...

Hands up if you don't remember what *Millennium 2.2* was all about... There's always one, isn't there? (Deep breath.) Alright, for your benefit, here goes. You played the commander of Earth's Moon-base in a rather knackered Solar System. Your task was to sort it all out and terraform the Earth again. Um, well that was it really.

The plot of *Deuteros* begins a thousand years later. The Earth colonists have really cocked it up this time. Not only have they forgotten everything their maternal grandmothers told them about why they shouldn't accept sweets off strangers and how they should build space craft, they've also turned the Living Planet into a rather large ash tray full of industrial dog-ends. Gone are all links with the colonies on other planets and moons; it's end-to-end episodes of *It's My Navel And I'll Stare At It If I Want To*. Dire, huh? Your task as Commander of Earth's only city is to... well, you work it out. What are you going to do? Will you continue making Teenage Mutant Hero Turtle toys with the world's resources or use them to 'reach for the skies'? The choice is yours. Unfortunately, it isn't as straightforward as saying "Alright chaps, show a leg, let's get the space kites up dinkum dory and go show the outer planets a thing or two about how we Britishers colonise a Solar System". Oh dear me no. Someone points out that nobody's invented 'space kites' yet and that, well, nobody's likely to until you start investing resources in Research. And that's where the story really starts...

HASSLE FACTOR: 0
Two disks, no faffing.



Ay-up matey, Pizza's arrived!

Tim: *Deuteros* is instantly recognisable as sole heir and beneficiary to *Millennium 2.2*. It has the same icon-driven friendliness (if anything quite this complex can be called 'friendly') and economo-strategic gameplay. Blimey! But unlike its ageing forbear, *The Next Millennium* offers greater depth, variety and a far more prolonged challenge. Just when you've got the hang of things, something crops up that turns your world upside down and it's time to re-assess your strategy. *Millennium 2.2* was difficult until the penny dropped – then it was a question of how quickly you finished the game, nothing more. A thousand years on, game designer Ian Bird has become infinitely more sadistic and unpredictable in his interstellar ramblings.

This is all good news for the game player. The icon system is superbly put together – hardly original these days but who cares when it works? And it has obviously been heavily playtested to eradicate those "If only you could access the Immersion Heater Control Panel in the shuttle bay of one of Venus' moons whilst asleep at the controls of an IOS in deep space near Pluto" type design flaws. Not only that, but everything is animated – right down to the main

WHAT'S WHAT

TITLE	Deuteros
PUBLISHER	Activision
PRICE	£24.99
FORMAT	ST/Amiga
RELEASED	Late February



CHUBBY BOIL – EARTHLING LEADER

He couldn't organise an explosion in a methane factory...



1) Home sweet home in the year 3100 and 000.01 thousandths. (Whatever happened to h/m/s?) Blimey, we're lapsing into a bit of a Tory Age by the look of all this urban decay. They tell me I should invest in Research. Alright, I'll try anything once! Ho ho!



2) Phew! Professor Biggs has been working overtime and now Moore, an apprentice Producer, is ready to start building Derricks. Why Derricks and not Rogers, I'm not sure. Anyway, he says that we can extract more raw materials that way. I think he's extracting the urine! Hur hur!



3) Golly, Admiral Cooper's got a space shuttle up and running! Says something about building 'Orbital Factories'. I mean you don't need orbital production facilities for rubberwear! Chortle! Still, it's a basis for expansion isn't it? Fnuk!



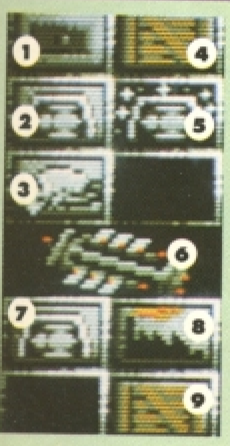
4) They want to know where they should send the new interplanetary space things they've built. I've found out that there's loads of helium on Jupiter – we could have a real laugh making loads of party balloons and stuff! Swing your pants everyone!

MASTER ICONS



1) Advance Time: moves the clock on by a few thousandths of an hour or so.
2) Stock Taker: lets you check out personnel, your raw materials and their locations, plus where you left that elusive grappling pod.
3) Disk Access: save games etc.
4) Earth City: moves you back to the gold ol' home screen.
5) Master Icon: moves you to the overall master screen showing all your Orbital Factories, IOS spacecraft and what they're currently doing.
6) Deposit Analysis: allows you to check out the resources on each planet or moon.
7) News Bulletin: a vidi screen updated with details of all the current affairs, like aliens just whooped your bottom near Uranus. Gosh!

ORBITAL ICONS



1) Production: here you control what's being made by the Orbital Factory.
2) Shuttle Bay: orbit to Planet/Moon surface and back again.
3) Access To Shuttle: fill her up, take her to bits and all that jazz.
4) Stores: what's in your, um... you guess.
5) Space Dock: this is where your IOS spacecraft reside.
6) The factory itself.
7) Planetary Shuttle Bay: the same as in orbit but its surface counterpart.
8) Resources: what minerals are available to mine on the surface.
9) Surface Stores: what you've got down below. (Oo-er.)

icons, adding to the overall feel of interaction. Graphically, it's highly atmospheric and has a few extra-special touches – like the battle sequences when... oops, almost gave the game away there. You see, I can't really tell you how good it is without letting the cat out of the bag. You're going to come across loads of problems, and the further you progress the bigger and harder it gets. It makes *Millennium 2.2* look like a pee in the ocean.

If there is any criticism at all, it lies with the basic concept of all games like this. Unless you're a bit of a closet economist, the thinking aspects can be distinctly underwhelming. I mean, if you aren't worried about mineral production on Gannymede, then you probably won't enjoy *Deuteros* much. But don't expect sympathy from me; this is a game that demands a lot and gives as good as it gets. If you're a newcomer to this genre, maybe you should sniff out Virgin's *Supremacy* first; it's simpler and gives far more instant gratification. But if you want to go straight for the jugular, *Deuteros* is the one to... erm, 'suck'. STOP

DELEGATING
(IT'S A LAZY, LAZY, LAZY WORLD)



One of the nicest things in *Deuteros* are the computerised buddy automated chappies. The ACC – Auto Cargo Computer – lets you program shuttles to pick up and deliver between orbit and planets. The same goes for IOS craft. Another toy that you can build later in the game – the AOC or Automatic Operations Computer – allows you to set your production facilities to build certain items as desired. Whatever will they think of next.



This animated title screen says 'Deuteros', in case you were wondering.

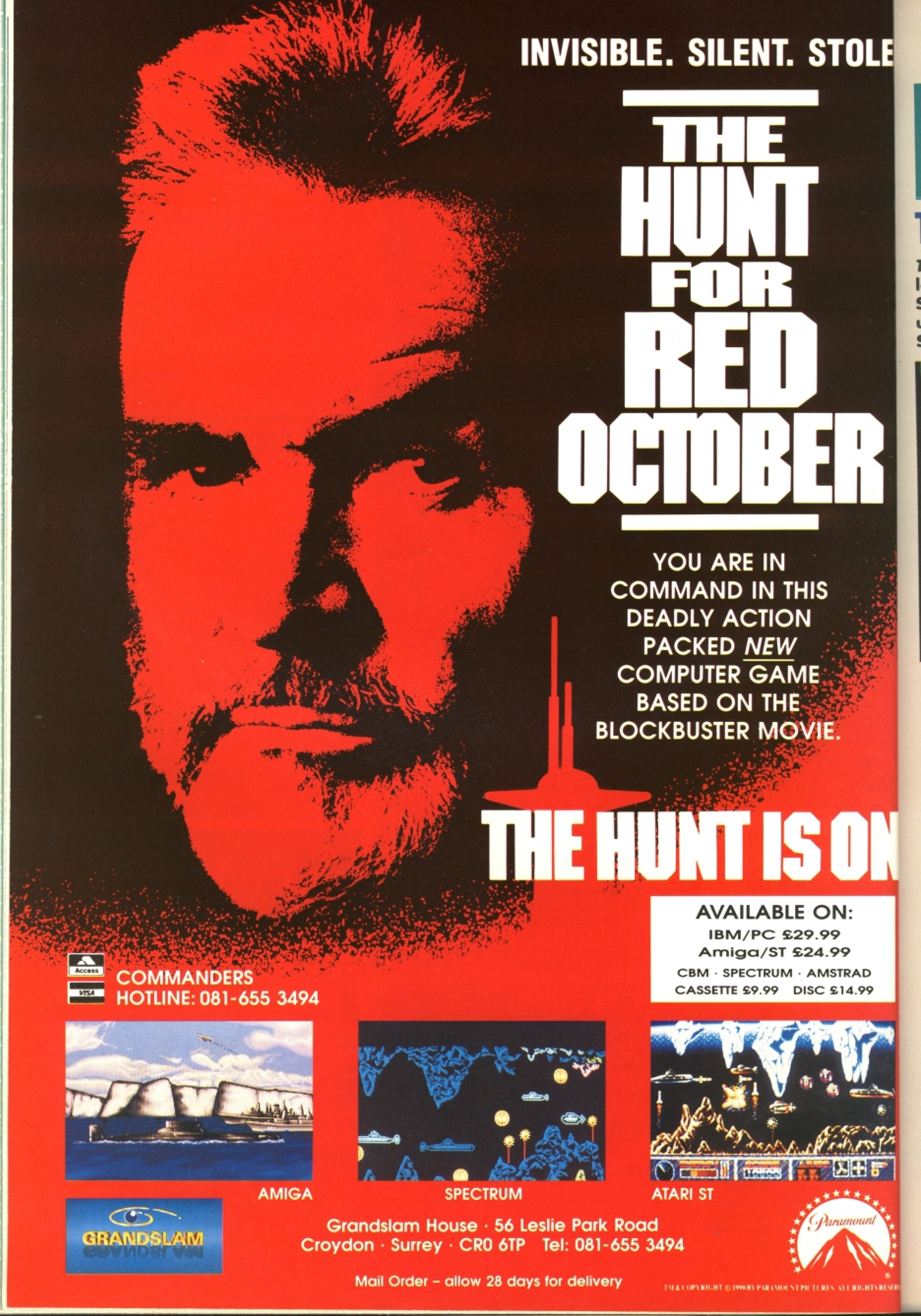
THE VERDICT

G	GRAPHICS	89
S	SOUND	86
A	ADDICTIVENESS	91
E	EXECUTION	93

• 20 • 40 • 60 • 80 • 100

Take a fairly complex space strategy game, make it infinitely more deep and challenging, then call it *Deuteros*. Simple really.

92

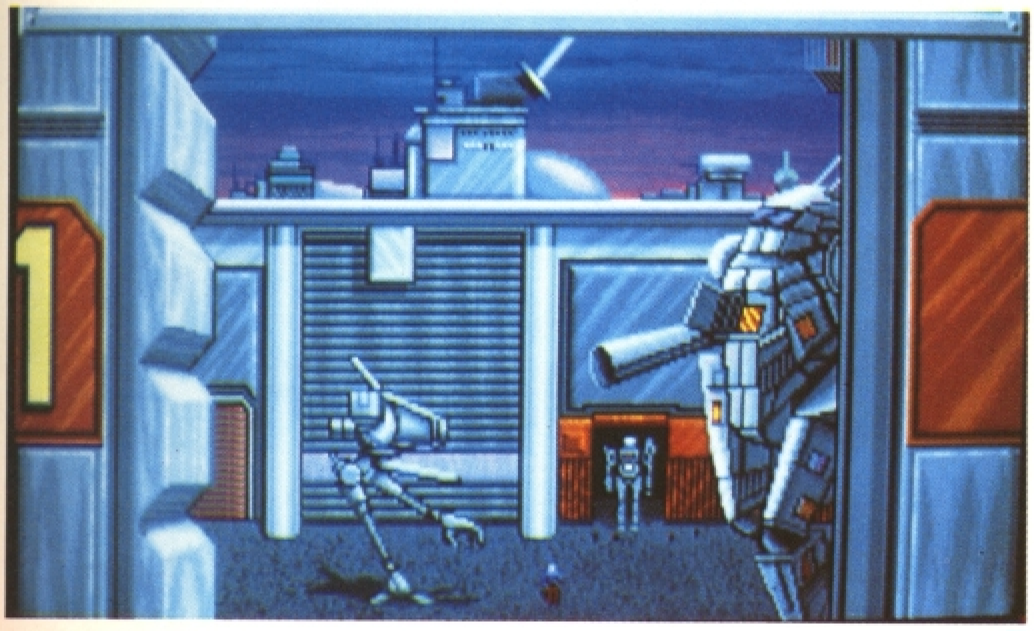


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BATTLETECH 2

THE CRESCENT HAWKS' REVENGE

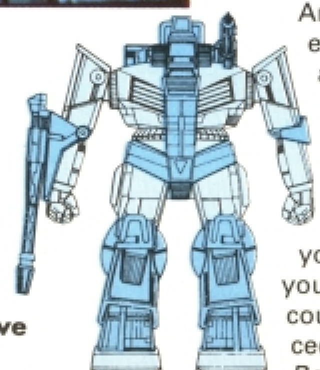
***Tim Ponting* has been sitting by the door of the office for at least two months waiting for the postman to deliver his Smoke Jaguar Clan cloth patch from the US. When it turned up, he performed a flanking attack on the postie. "Yaroo! Smoke those Dracs!" Somebody tell him it's only a game.**





Jason Youngblood – what a poof. Mech-Warriors are real men who eat six inch nails and smoke untreated animal dung. This guy is on a quest to find his pa – who presumably couldn't bear the fact that his progeny answers to such a limp-wristed monicker.

If you're not familiar with either the original *BattleTech* game (from Infocom) or the futuristic combat system from the FASA Corp it was based upon, the story is simple. Wars in the 31st Century are slugged out between huge, anthropomorphic fighting machines called BattleMechs – driven, surprisingly enough, by people who look like Julian Clary. The original game (subtitled *The Crescent Hawks' Inception*) was a surprise hit: it had the right combination of combat action and RPG brain strain to crank up the addictiveness factor. *Mech-Warrior*, a fairly ropey vector graphics 'Mech combat sim followed (*not* by Infocom), and now in *BT2* it's time for the Crescent Hawks to prove their blood is blue.



***Revenge* is an in-depth, command-oriented, viewed-from-above, tactical level 'Mech combat game consisting of scenarios linked together by an RPG-ish theme. You can control individual 'Mechs, or up to three Lances (each of four 'Mechs). The interface works like so: "Point at 'Mech, click, bring up its orders menu etc.". It's seems very clumsy at first. You give Lances orders as a group or individually, which allows great variety in the scenario structures. At the start you're giving orders over the radio to one 'Mech driven by a trainee technician; by the end, you're calling in artillery barrages, air strikes and assistance from DropShips in orbit while commanding a combat group.**



WHAT'S WHAT

TITLE	BattleTech 2
PUBLISHER	Infocom/Activision
PRICE	£34.99/tba
FORMAT	PC/ST and Amiga
RELEASED	Out now/Late 1991

PC

Tim: This isn't a particularly exciting game to dive into. It lacks the immediate hook of its predecessor and the opening couple of scenarios are distinctly below par. But persevere, get over any initial struggles with the lumbering playing interface and you're rewarded by a clear upturn in gameplay.

Take the fourth mission: you have to escort a transport vehicle to an ammo store in the Kell Hound base with two crap UrbanMechs in order to run off with stocks of a rather special missile. The idea is to swat away all the infantry attacks and burn clear with the loot. No problem – until on your way out you meet an Assassin 'Mech with enough firepower to fry eggs on your weedy carapaces. It's great fun working out a strategy to sneak the transport through the exit it's guarding. And so far the game has improved with every scenario.

HASSLE FACTOR: 2
Fiddley orders system.

Revenge scores highly for several reasons, not least of which is the variety of 'Mechs you come across in combat.

And the movement system is very elegant: select 'Move' from the appropriate menu and a box appears over the 'Mech's square. Move it to the 'Mech's first destination, click and you've 'anchored' the first 'waypoint'. Continue clicking at every place you want to change direction until you've plotted the 'Mech's complete course. It's a swift and intuitive procedure that works well within *Revenge's* 'real time' framework. You can vary the game speed with the numeric keys – good for calming things down during a 'Mech smacking sesh, useful for cranking the clock up while Jase is cutting his toenails.



Graphically, *Revenge* is a treat, and the sound is hot stuff for 'internal speaker' users – digitised speech alerts you to incoming messages. In fact, the game overall is a classy package, destined to sell as well as *BT1* – but for once, a sequel has arrived that plays completely differently from the original. If *Breach 2* and other tactical wargames are 'up your street', then *BattleTech 2* should be 'down your way'... as Brian Johnson would say.

GRAPHICS	83	ADDICTIVENESS	89
SOUND	90	EXECUTION	82
OVERALL	87		

review

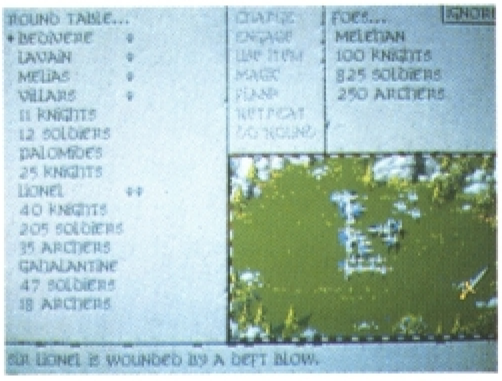
SPIRIT OF EXCALIBUR

Games about King Arthur, well, they're two-a-penny, really. I mean, there's... um... well there are loads of them, anyway. Lakin was jumping up and down on his vexillological toes to do this one, so we sent *Tim 'Where's that Lady Of The Lake, I'll sort her out' Ponting* instead. It was probably a mistake.

Well, well, well. It takes extremely large testicles for a team of Americans to make a 'Fantasy Epic Game' based largely on the saga *Le Morte D'Arthur* by Sir Thomas Malory. I mean, who are they trying to kid?

The year is 539 AD. Your name is Lord Constantine and Art The Smart has pegged out at the battle of Camlann, leaving a kingdom in complete turmoil for you to unite. Not an easy task with evil sorcerers, ravening beasts and Metropolitan Wheelclamping Units spread liberally through the land.

The game has two playing styles – Map and Scene Levels. The map allows you to skip around Dark Age England and direct the activities of the various loyal knights and their retainers against your evil enemies. The Scene Level on the other hand is where you control the activities of individual knights within single locations. For example, you can instruct Sir André Previn to pick up a magic conductor's wand and use it on Sir Eric Morcambe, or search his drawers (oo-er), request money or other favours – that sort of thing.



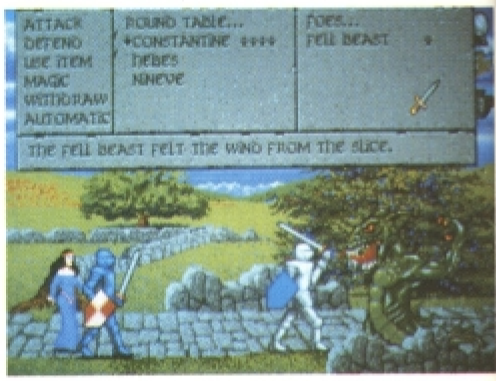


Tim: You couldn't ask for a product to be presented in a more attractive way: quite impressive considering these are Yanks fiddling with English heritage. The difficulty level is just right, levering you into the game painlessly while presenting a considerable challenge in later episodes. And the control mechanism is dead straightforward: icons all down the road.

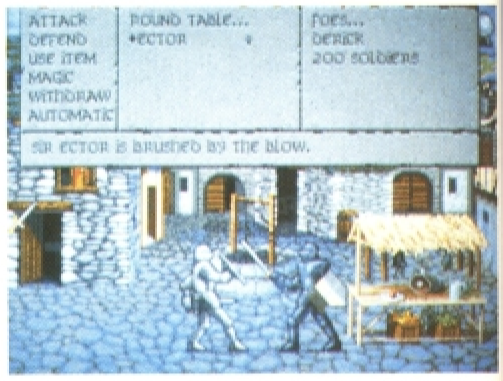
Despite initial impressions, *Spirit Of Excalibur* is actually a complex game of strategy and tactics. You have to make friends in the right places to unite the kingdom against the Saxon threat: but just when you've got the hang of knights, battles and all that jazz, you realise that magic and religion also play an important role. Ignore the RPG elements at your peril. Every character has Hit Points, Health, Magic, Combat, Armour, Nobility and Faith. The strengths and weaknesses of each individual must be weighed up carefully. Send Lady Nineve against Count Morwick and she'll end up as fish food. But when it comes to Druidic rituals at Stonehenge, well... she's a 'bit of a goer'.

HASSLE FACTOR: 4
Annoying accessing.

The graphics are exceptional, but presented in a fairly boring and repetitive manner despite their quality. Every time you click from the overall map to a 'Scene Level', your party lumbers onto the screen. No matter how pretty, it soon becomes a drag. But slight frustration at the lack of variety to the gameplay is more than made up for by the richness of the plot. If rescuing damsels in distress is something you enjoy of a weekend, then put this one on your shopping list.



This unpleasant green thing wants sauteed maiden for brekky.



Battles on these animated screens aren't as interactive as we'd like.

GRAPHICS	91	ADDICTIVENESS	83
SOUND	72	EXECUTION	84
OVERALL	84		

WHAT'S WHAT

TITLE	Spirit of Excalilbur
PUBLISHER	Virign
PRICE	To be announced
FORMAT	PC (ST/Amiga soon)
RELEASED	Late January

EPISODIC ECSTASY

Spirit Of Excalibur is divided into five concurrent episodes of increasing complexity and challenge. They are:

The King Making (Shandy): You ride South to Camelot and – unless you're a right prat – get made king.

The Return Of Launcelot Du Lac (Babycham): You have to find Lanky, hold London against Saxon aggressors and stop the evil Melehan from sweeping South from Scotland.

The Enigmatic Giant (Snakebite): This oversized gent turns up on Camelot's doorstep demanding a WBO title fight. You have to search for the answer to the lethal puzzle of the giant.

The Enchanted Knights Of The Forest Sauvage (Meths): A Brown Knight and his band of Enchanted Knightlets start causing disappearances in the Forest Sauvage region. Not only do you have to sort the crap-coloured noble out, you also have to keep revolting peasants under your sway and guard against even more revolting Saxon curs.

Morgan Le Fay's Revenge (Mrs. Fell's Home Brew Sloe Gin): Morgan Le Fay is spreading evil throughout the realm and you have to mobilise your most able magic wielders in a master plan to protect the kingdom. Succeed and you'll have all the maidens in England tramping a path to your door; fail and you'll be disembowelled and have your head stuck on a pole.



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VEKTOR SEKTOR

UNDER WRAPS

***Paul Lakin* once bought a pair of shoes in Leeds. Eight years later he realised that they were crap so he went back to change them. While he was there, he decided to pay a visit to Vektor Grafix – so that way ZERO had to pay his rail fare...**

There used to be a really good pub in Leeds called the Eagle where I misspent my youth listening to live Blues music on a Friday night. Nowadays, youths are misspent in front of TVs and monitors, zapping aliens and strafing infantry. Never one to get stuck in the past (*chorus of laughter round the ZERO office*) I passed up the temptation of revisiting The Eagle. Instead I found my way, via a tortuous one way system, to the open plan, ever-so-modern offices of Vektor Grafix... to zap some aliens...

SPACE SHUTTLE SIMULATOR

Times change. Not so long ago, Leeds was a post-industrial city of brick and old smog; now it's all clean glass and shutters. Likewise, it seems like only 87 years 19 days ago that the Wright brothers managed to fly the first heavier-than-air aircraft – yet we're already flying heavier-than-very-very-heavy-things craft out into space. At first glance, 87 years 19 days seemed to be about the time it was going to take the average person to come to grips with this *Space Shuttle Simulator.* Before the game was loaded up, I was handed a frighteningly large bundle of papers with NASA written across them in very big letters. "With this manual you can fly the shuttle." Hmm... with this manual you could do someone a very serious injury, I thought to myself. Vektor Grafix has spent a year developing this game and that development has included ploughing through hefty NASA flight manuals.

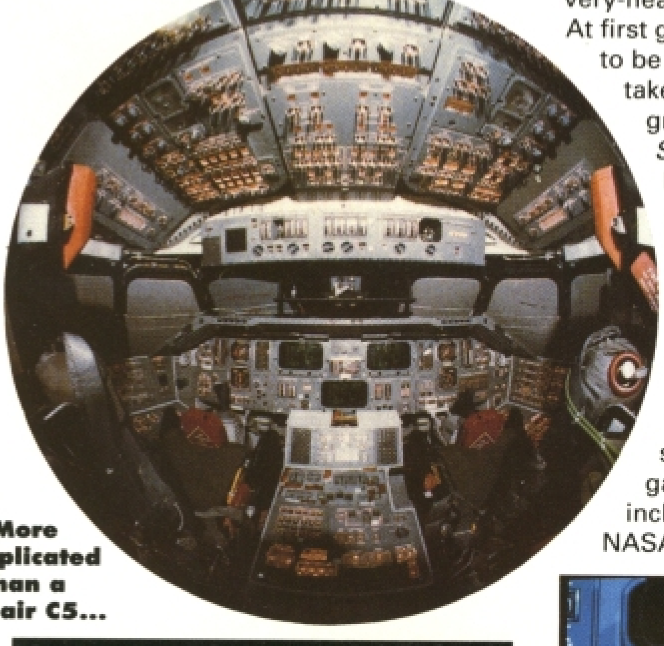
"This is a very rare document. There are only 178 copies in the world." I was genuinely surprised. Were there really 178 people in the world who wanted to read a space shuttle manual?

As well as manuals, Vector Grafix has also had to sit through NASA in-flight videos – by which I don't mean crackly copies of *Arthur II* but videos of shuttle training flights. All this has resulted in an authentic and detailed sim. You know how all those adventure games come with maps of the terrain so that you can find your way round? Well *Space Shuttle Simulator* will come with a huge map/poster of the control panel. As a man who has difficulty finding the cigarette lighter in a Ford Fiesta this struck me as a very good idea.

Space Shuttle Simulator has got the lot. It's got every single screen, switch and button that can be found on the real shuttle's flight deck. Each of these screens, switches and buttons do exactly what their counterparts do in the real shuttle. (Sometimes this can vary, depending on whether the shuttle is in ascent, orbit or descent.) In fact, if space shuttles have cigarette lighters on them then the *Space Shuttle Simulator* will include a cigarette lighter. (Which, like most cigarette lighters, will probably go wrong the third time you use it.) If you so choose, *Space Shuttle Simulator* will not only do what the shuttle does but it will take the same amount of time. However, since this would mean taking six and a half hours hours to roll the shuttle out to the launch pad, there are times when you'd be well advised to use the accelerated time option.

A BRIDGE WITH A VIEW

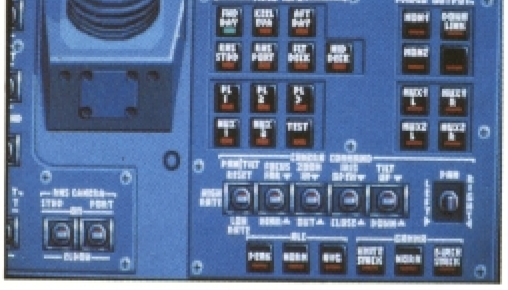
The cockpit of the shuttle is nicely laid out, cosy and reassuring. There is no reason to ever leave it, since you have a



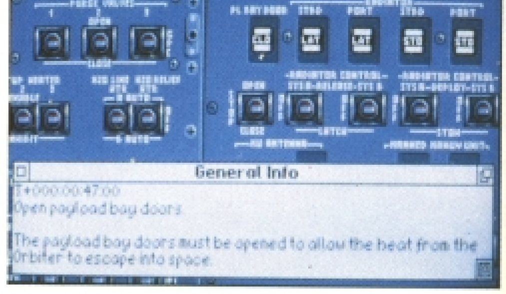
More complicated than a Sinclair C5...

WHAT'S WHAT

TITLE	Space Shuttle Simulator
PUBLISHER	Virgin
PRICE	PC £44.99 ST/Amiga £39.99
FORMAT	PC/ST/Amiga
RELEASED	Early February



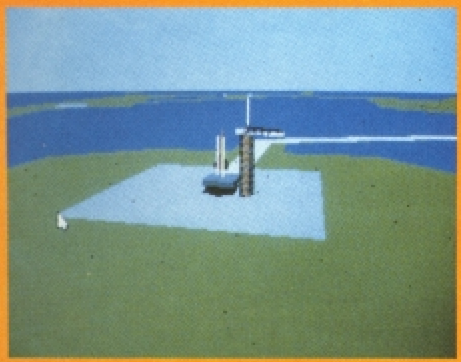
Open the payload doors, he says. So where are the payload doors?



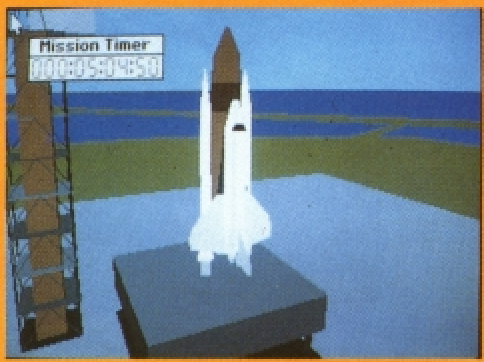
Right now, let's press one of these buttons. Er, eenie, meenie...

UP, UP, AND AWAY!

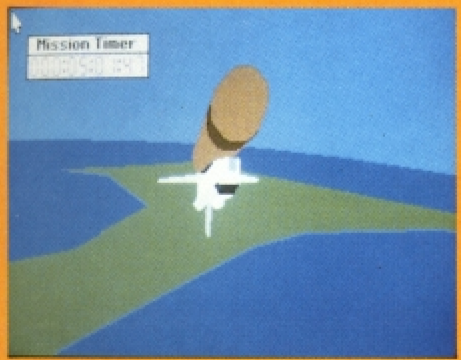
This is mission control... we are now T minus 12 seconds and counting... do you read us Shuttle 7?... Shuttle 7?... oh come on now, stop messing around...



OK Mrs. Watkins, before we begin your first lesson, I'd like you to read the number plate on that shuttle.



Very good, now engage first gear, check your mirror and slowly raise the clutch.



Now, having released the launch rockets, let's try moving up into third gear.



A beautiful take-off Mrs. Watkins. Now, in a moment I'm going to ask you to carry out an emergency stop.



Always remember to check your wing mirror before executing any manoeuvre.



Now look back at the earth and join in with me, "So here am I sitting in my tin can..."

number of on-board cameras with which to take a butchers at the surrounding scenery. However, there's a big world out there my son – and you ought to go and have a look at it. In fact if you didn't, the lads at Vektor Grafix might feel inclined to remove a few of the more structurally important parts of your skeletal frame.

A lot of time and effort has been put into the 3D graphics in this game. The whole of the earth has been mapped and it is possible to zoom from right out in space down to nose-pressed-against-the-launchpad. The pad or the landing site can also be viewed from any angle and you can track your craft all the way into the heavens.

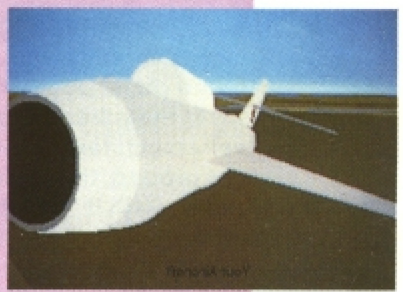
Once there, you'll not be surprised to find that the star map is completely accurate. (Or so I was assured; me, I can't tell my Plough from my Big Dipper.) However, things really hot up once the bay doors open, revealing spinning satellites or whatever it is you're going to dump into space. The Robot arm has all its joints in the right place and moves with impressive coordination. (Neither of which could be said for ZERO's staff writer after a long and uncomfortable train journey.)

I'M MANDY, FLY ME

Okay, so we've got a brilliantly detailed flight deck, some impressive 3D animations and mind-boggling attention to detail. Now what do you do with them? Well, what you do is fly missions. There are in the region of 14 missions, from the fairly basic landing practice (for which you are launched off the top of a 747) to building a space station. You even

IS THERE A VEKTOR IN THE HOUSE?

People spend a lot of time thinking about a lot of strange things. The people at Vektor Grafix have spent a lot of time thinking about shapes. (*Shapes eh... I get it, shapes... nudge nudge... know what you mean, hur hur. Ed.*) By shapes I mean computer generated polygons. *(Oh. Ed.)* Solid filled polygons to be precise. After a while, they got bored thinking of them and got onto thinking about 3D filled polygons – specifically, the problems of putting one shape behind another without it showing through. Having overcome that problem, they dabbled with that of guiding one shape through another (e.g. a car through a tunnel) and how to view it from all directions. The results show up on *Death Or Glory*. The plane rising from the bowels of the carrier can be viewed from any angle and what you see is a plane rising from a carrier – not a plane with a bit of carrier going through it.



Alright, who's got the nose cone?

Then there's the little problem of polygons. Polygons are not enough, so they got on to using ellipses and cylinders. This shows up in their use of spheres which *are* spheres, not just 'cheating' circles.

Another rather neat package is *COCO (Colour Convertor)* which allows the artist to do a 256-colour version of a screen. *COCO* then generates the VGA, CGA and EGA versions. This makes massive savings in time and hardware. (*Space Shuttle Simulator* would have had to be on 9 disks but thanks to *COCO* it's only going to need 3.)

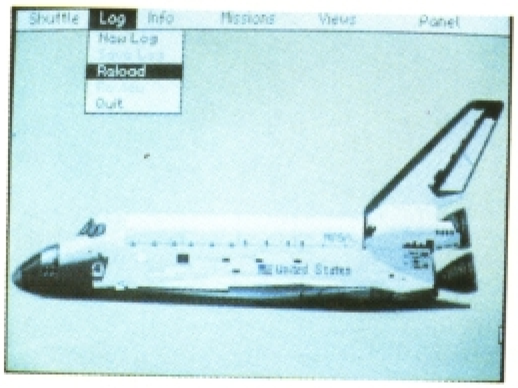
All the various systems which Vektor develop can be incorporated into the games being worked on. Therefore a designer has all the utilities at his fingertips and can concentrate on "writing games, not writing technology." Hurrah!

get the chance to launch the Hubble Satellite and then go back and repair it. All the game lacks is a mission where you take DLT into the furthest reaches of space and leave him there. Well, you can't have it all...

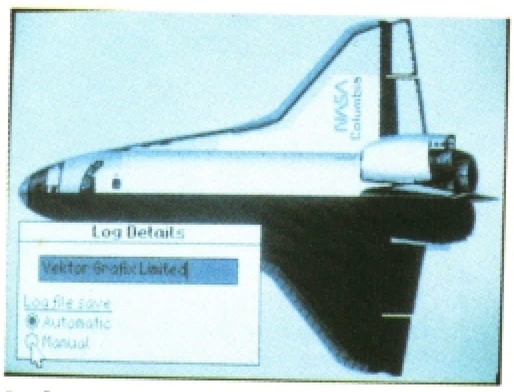
In reality, there isn't that much to flying a space shuttle, said the man who has difficulty driving more than five miles without causing a major accident. The point is that virtually the whole operation is pre-programmed so the astronaut's main job is keeping an eye on things and taking over when he gets bored. In the simulator, the various difficulty levels affect the ratio of computer to human control. On the simplest level, the computer tells you what needs doing and how to do it. For example, a sign might flash up saying "Your cigarette isn't lit. Use cigarette lighter." Then the game automatically shows the section of the control panel with the cigarette lighter in it. The cigarette lighter will flash so there need be no doubt about which button it is.

At the other extreme, the computer very much takes a back seat. "There's the ground, there are the controls, now get on with it." It's then that you start to worry about circulising your orbit, attaining the correct re-entry trajectory and how you go about turning a craft in space when there's no friction to prevent you drifting all over the shop.

With all these challenges plus a random possibility of any of the controls malfunctioning, the *Space Shuttle Simulator* looks like an ideal training ground for all budding astronauts. But mind you, I never did find the cigarette lighter, so smokers need not apply... STOP



Right, children. This is what a space shuttle looks like.

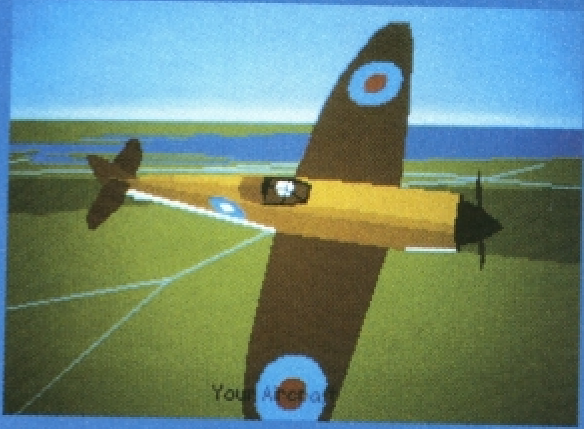


And so, strangely, is this. Spook!

MORE TOP SECRET STUFF FROM VECTOR

DEATH OR GLORY

If you fancy yourself such an ace that flying your lone Spitfire against an entire squadron of Me 109's fails to turn your knees to water, then how about flying your lone Spitfire against a squadron of MiGs? Because it's one of the options open to you in the game Vektor Grafix are developing for Activision.



Such beauty, such clarity, such a sitting duck.

Death Or Glory is an arcadey flight sim with six different scenarios (First and Second World Wars, Korea, Vietnam, Falklands and the Lebannon). In each era you can elect to play either side. You can also choose to fly a proper Op, using various AI-controlled auxillary ships and planes to support your own aircraft, or alone in a mid-air duel, pure and simple. If neither of these tickle your chuckle muscle, then there's the "What If?" option allowing you to fly a plane from one era against a plane from another.

Electing to fly an Op gives you strategic as well as combat headaches. If your mission is to bomb an airfield then you might want to send in some other planes first as a diversion – but how far ahead should you send them?

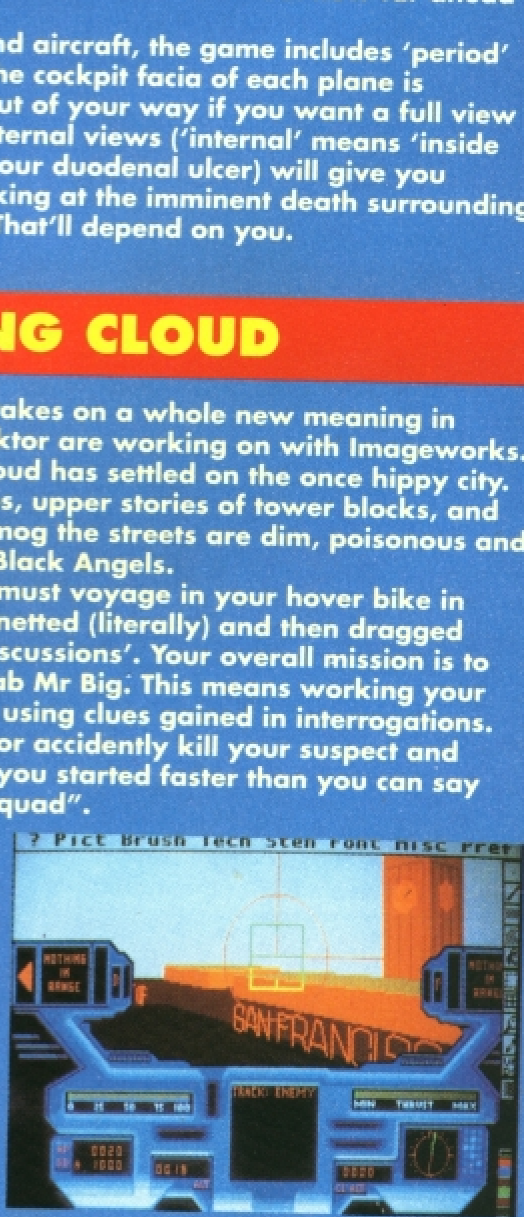
As well as detailed maps and aircraft, the game includes 'period' loading screens for each era. The cockpit facia of each plane is different and can be lowered out of your way if you want a full view of your enemy. External and internal views ('internal' means 'inside the cockpit', not a close up of your duodenal ulcer) will give you oodles of different ways of looking at the imminent death surrounding you. Will it be death or glory? That'll depend on you.

KILLING CLOUD

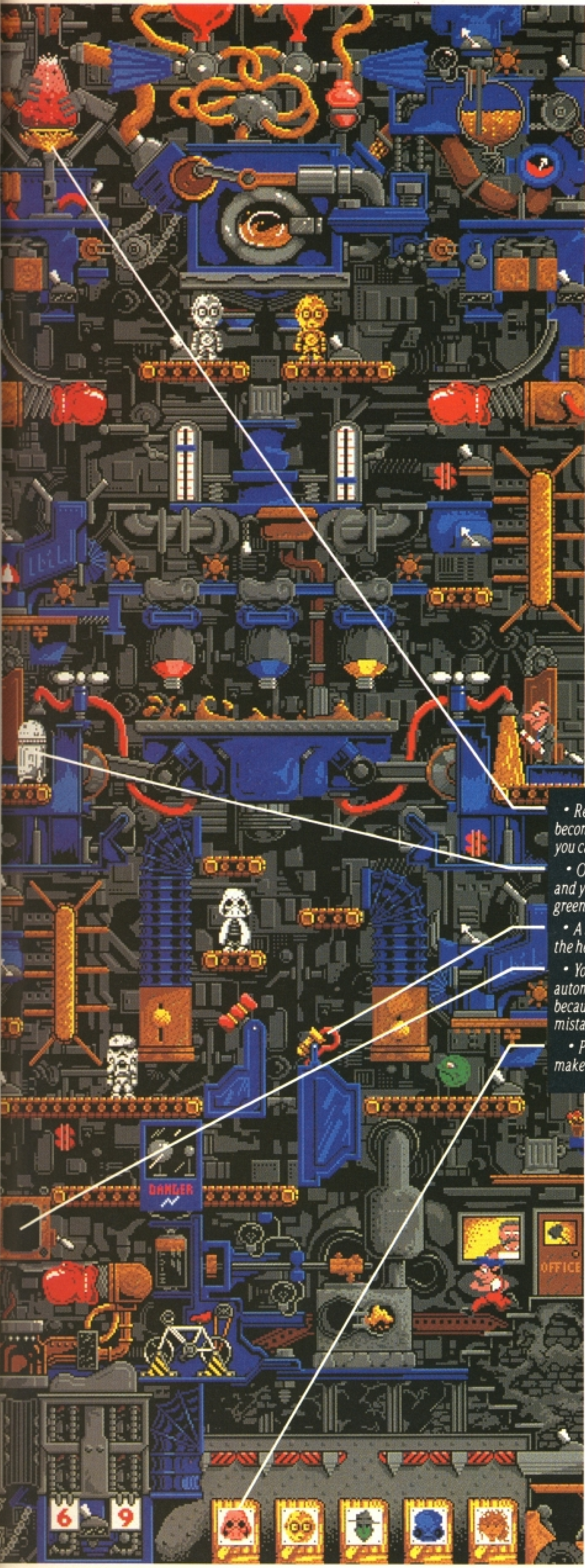
Downtown San Francisco takes on a whole new meaning in *Killing Cloud*, a game Vektor are working on with Imageworks. A large and poisonous cloud has settled on the once hippy city. Above the haze are the roof tops, upper stories of tower blocks, and all the nice people. Below the smog the streets are dim, poisonous and patrolled by gangs such as the Black Angels.

Into this polluted world you must voyage in your hover bike in search of criminals who can be netted (literally) and then dragged back to the Police Station for 'discussions'. Your overall mission is to crack a criminal network and nab Mr Big. This means working your way through his henchmen and using clues gained in interrogations. Ask too many wrong questions or accidently kill your suspect and you'll find yourself back where you started faster than you can say "West Midland Serious Crimes Squad".

The *Killing Cloud* graphics are not hampered by the game's foggy subject matter. Above the smog the roof tops are clear and you can see for miles. Below the cloud, life is in infra-red and visibility is less than perfect. (Walk too far from your Hover Bike and you may never find it again.) If the speed of the game doesn't worry you, it will be possible to have a map with 2000 buildings on it. However, shoot 'em up fans will probably favour the less buildings more speed option.



If you're goin' to Saaan Fraaancisco... be sure to wear some thermal underwear!...



U.S. GOLD

LucasArts on the art and science of entertainment

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- *Recycled industrial waste becomes fantastic plastic - if you can keep your cool.*
- *One wrong squeeze of paint and you'll turn Artoo Deetoo green with envy.*
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- *You probably won't need the automatic quality controller, because you'll never make mistakes.*
- *Pack 'em up, ship 'em out, make a bundle, and go home.*

Tired of the same old 9 to 5? Then it's time to punch in for the *Night Shift*™ at Industrial Might and Logic. And take control of the wackiest, wildest, toy-making machine you've ever imagined.

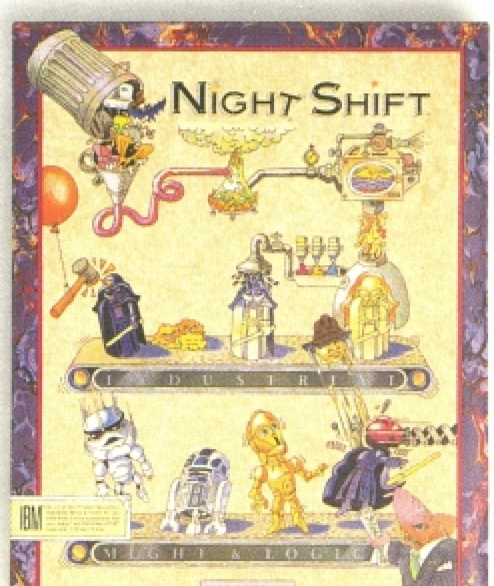
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Or Luke Skywalker,™ Indiana Jones,™ even Zak McKracken:™ miniature dolls of your favorite Lucasfilm characters. But make sure you get their heads screwed on right. Or this might be your last day on the job.

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U.S. GOLD

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review

PANZA KICK BOXING





Coo catch a load of those metatarsus.

Like any true aristocrat *Lord Paul Lakin* is well versed in the noble art of boxing. So he offered to do 15 rounds with US Gold's *Kick Boxing*.

There are certain things that a chap doesn't do. He doesn't drink blended whisky, he doesn't wear clip-on bow ties and he doesn't shoot pilots as they bale out. When it comes to fisticuffs (and any chap worth his stiff upper lip will always be ready to exchange blows with an outright cad when he sees one), a chap maintains certain standards. Hair pulling and scratching are out 'cos they're girly. Also out is kicking. Kicking is not done. Did Bulldog Drummond kick? Did Biggles kick? Did our 'enry kick when he went 10 rounds with Ali? Of course not.

Try telling that to André Panza. M. Panza is not an Englishman and, consequently, will never be a fully qualified chap. However he is a fully qualified kick boxer. This means that in moments of crisis he can wave his cheesey feet under his opponent's nose and thereby gain a knockout. Panza's feet must be particularly cheesey 'cos he's three times world kick boxing champion and twice European French Boxing champion. A man like this doesn't care about manners, chappishness or flower pressing. He cares about violence and is disturbingly good at it.

Panza Kick Boxing throws you into this violent and ever so slightly smelly world. As a contender you can fight a range of opponents and thereby improve both your rating (measured in dollars) and also gain various titles (or belts as we latterday gladiators like to call them). However, before you can even think about getting into the ring, you've got to do a bit of preparation and that doesn't just mean fixing your gum shield.

In order to improve your ratings, both in reflexes and strength, it's advisable to spend a while in the gym equipped with all the essentials (except sweating yuppies working off their city lunches). More importantly you need to work on your... er... technique.

There are 55 moves open to you ranging from a fairly straightforward punch to the solar plexus to a beautiful spin kick double twist arrette culminating in a swift smack in the teeth. You must choose 13 of these moves and select which joystick position initiates the manoeuvre. These decisions are important, remembering them is even more so. "Where the hell did I put that head kick?" you think as your boxer ineffectually punches thin air. "Ah, this is where I left the canvas."



Punch, swivel, dive, punch, kick, slip, trip, sprain, break, hospitalise, queue, waiting list, reform NHS, die.

WHAT'S WHAT

TITLE	Panza Kick Boxing
PUBLISHER	Futura/US Gold
PRICE	ST, Amiga, PC
FORMAT	£24.99
RELEASED	Out Now

ST

Paul: *Panza Kick Boxing* is one of those games that sort of stumbles onto your desk late in the morning without raising much expectation, just an awful lot of dust. Yet another fighting sort of game making the usual range of promises about realism and challenge. Should I take a look at it or leave it around until David spills coffee all over it, then chuck it away?

Fortunately I decided it would be sensible to have a quick look – well it beats working after all. In fact it beats quite a lot of things 'cos it's no mean game. Well it's a very mean game, but it's no mean game either if you see what I mean. *(Not exactly. Ed.)*

There are two outstanding features. Firstly the animation which is as smooth and as realistic as most press releases claim and few games acheive. Although the boxers occasionally overlap in a slightly silly way, most of the time they move, sway and leap like true professionals. Secondly there's the varied range of moves open to you as a fighter. Not only is there impressive variety in the different kicks, punches and jumps available but they're also very simple to select.



Out for the count. Serves him jolly well right for calling my Cadburys Caramel Chew Bar a poof.

Where the game slightly stumbles is in the structure of the competitions. In the two player mode this is unimportant since it's a simple head to head. However in one player mode, the competitiveness doesn't quite come off. Although there are various leagues to work your way through it would have been a far better idea if, having beaten one opponent, you automatically went on to fight someone else. Instead, if you don't choose a new opponent, you can simply keep on slugging it out with the same guy which makes things rather less challenging.

Fortunately, this is a very minor gripe because basically *Panza Kick Boxing* is tough, exciting stuff.

Hassle Factor: 0
Slick action

GRAPHICS 84	ADDICTIVENESS 83		OVERALL 84
SOUND 78	EXECUTION 85		

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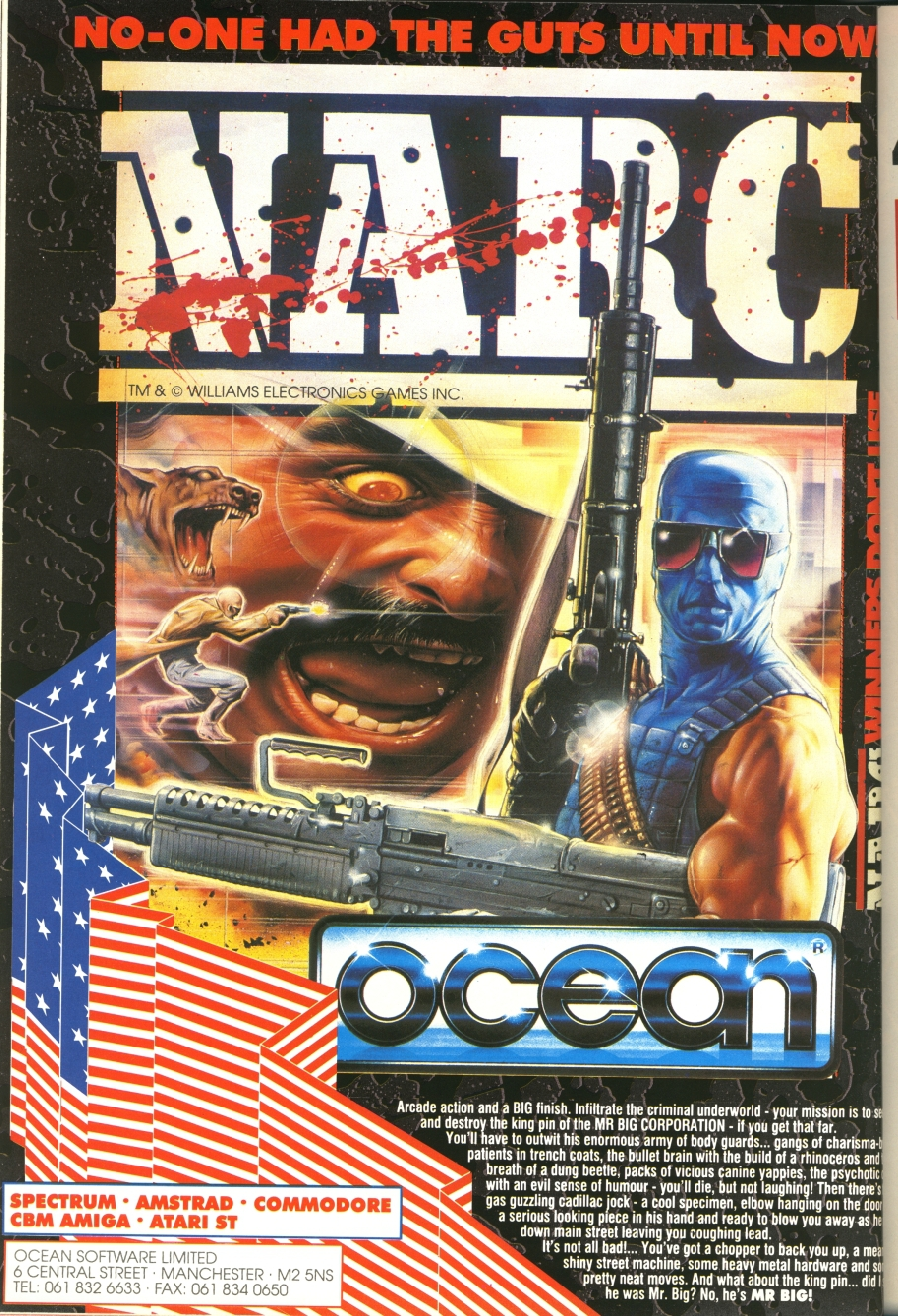
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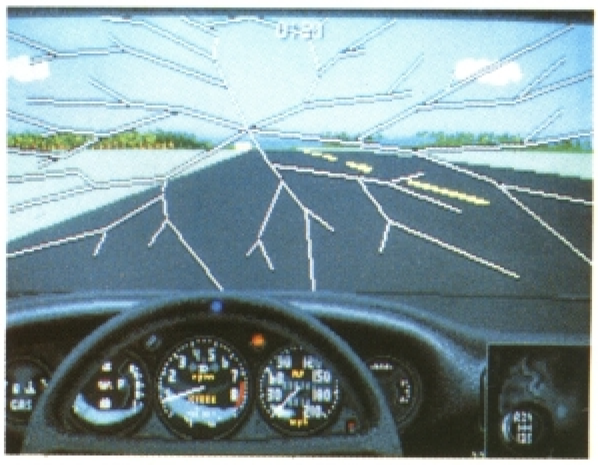
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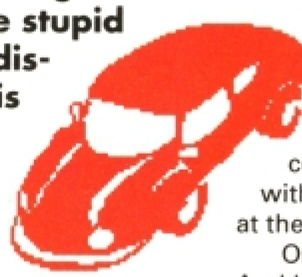

NO-ONE HAD THE GUTS UNTIL NOW
NARC
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Arcade action and a BIG finish. Infiltrate the criminal underworld - your mission is to se
and destroy the king pin of the MR BIG CORPORATION - if you get that far.
You'll have to outwit his enormous army of body guards... gangs of charisma-
patients in trench coats, the bullet brain with the build of a rhinoceros and
breath of a dung beetle, packs of vicious canine yappies, the psychotic
with an evil sense of humour - you'll die, but not laughing! Then there's
gas guzzling cadillac jock - a cool specimen, elbow hanging on the door
a serious looking piece in his hand and ready to blow you away as he
down main street leaving you coughing lead.
It's not all bad!... You've got a chopper to back you up, a mea
shiny street machine, some heavy metal hardware and so
pretty neat moves. And what about the king pin... did
he was Mr. Big? No, he's MR BIG!
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4-D SPORTS DRIVING



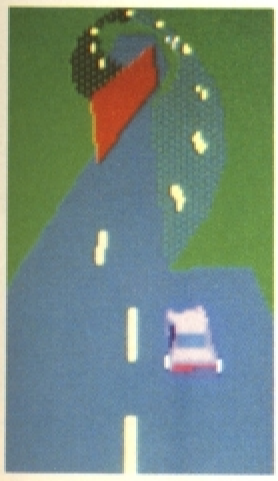
Mindscape games come from a dimension different to that of other companies – the spooky old fourth dimension, to be precise. So, following hot on the heels of *4-D Sports Boxing* comes *4-D Sports Driving*. "Oh no, not another boxing game," said *Duncan 'Dippo' MacDonald* as we sent him into the 'reviewing room'. The stupid clot soon discovered his mistake.





Boxing games have never been as surreal as this – there aren't even any boxers in it... just cars. So let's pretend, for the sake of the review, that it's actually a driving game. Okay then, at the outset there's a nice front end with five clearly defined options to choose from: Opponent, Car, Let's Drive, Track and Option. Let's dissect (scalpel please nurse).

Opponent takes you to a screen where you can either opt to race against the clock, or (surprise surprise) against an 'opponent'. There are six to choose from, ranging from highly skilled to highly crap. However, there's a further 'difficulty level' available due to the fact that you can give your chosen combatant any one of the eleven cars on offer. If he's particularly good you may decide to handicap him by giving him a Lancia Delta (the slowest car in the *4-D Sports Driving* 'showroom'). So on to the Car option, where you pick your own motor, and it's exactly the same as in the Opponent bit – you can choose a Lamborghini Countach, Ferrari GTO, Jaguar XJR9, Lancia Delta, Lamborghini 4W truck, Porsche 962, Porsche Carrera, Porsche March Indy (i.e. a racing car), Corvette ZR1, Acura NSX or an Audi Quattro. Horses for courses, basically – which leads us nicely on to the Track option, as it's here you get to choose your course: six presets and – the 'Unique' Selling Point – a (da daa) course editor *(Watch your lip. Ed.)* Design your own tracks, just like a Scalextric set. The 'Options' option is full of the boring but necessary stuff – control mode, graphics levels etc. So, now it's time for the Let's Drive option, which takes you into the game itself! Er, you race around the course. As quickly as possible. Without bumping into your opponent's car. Or any of the scenery. Or any of the 'obstacles' on the track...



HASSLE FACTOR: 0
No real hassles to speak of (once installed).

WHAT'S WHAT

TITLE	4-D Sports Driving
PUBLISHER	Mindscape
PRICE	£29.99
FORMAT	PC
RELEASED	Out now

Dunc: This game was originally to have been called *Skid Marks*, but fortunately for any company currently writing a *Taking Your Undies To The Launderette Simulator*, the name is still available, as Mindscape went for the *4-D Sports Driving* monicker instead. However, if I was making decisions at Mindscape, I would have plumped for the title *Hard Driving With Indy 500 Replay Facilities, A Course Editor And Slightly Jerky Graphics*, because that, essentially, is what it is. Nothing wrong with that though (apart from the slightly jerky graphics). So I'm going to 'talk you through' a sample race. I've picked the best computer driver and kitted him out with a Lancia Delta, while I myself am at the controls of a Porsche Carrera.

Okay, off we go, along the straight. And I can't see my opponent's car. Great, he's behind me already then. Yo ho, there's a hill up ahead. But what's on the other side? If I take it at full speed, I'll go flying into the air – which could be dodgy if there's a concrete barrier sticking out of the tarmac. Mind you, if I slow down old slowcoach back there will close on me. Naaah, I'll take it at full whack. *(Head down as Porsche leaps over crest of hill and crashes into concrete barrier.)* Bah! Action replay time then, á la *Indy 500* – panning cameras trackside (which can be raised or lowered), a chase helicopter, plus a sort of Freescape view – move the camera almost anywhere around your car. Time for another race. Missed the Concrete Blocks, then came a cropper on The Loop. And another – survived The Loop, came unstuck on The Corkscrew.



4-D Sports Driving, in the end, is let down by the jerky graphics. I shouldn't make comparisons, but it's hard not to: *4-D Sports Driving* is better than *Hard Drivin'*, but not as good as *Indy 500*. Simple as that really.

GRAPHICS 83	ADDICTIVENESS 83	OVERALL	
SOUND 50	EXECUTION 86	83	

review

NARC



Ever since he saw Nick Ross on *Crimewatch*, *David Wilson* has fancied the life of a copper's nark, dobbing in his chums for financial gain and free plastic surgery. That's why he fancied Ocean's *Narc* (the clot).

David: As the battle for the Christmas number one slot reaches its climax (as we write), here's another contender from the Ocean stable. It's *Narc*, the conversion of the Taito coin-op, coded by the Sales Curve team (of *Silkworm* and *SWIV* fame). A *Narc*, as any school boy will inform you, is nothing to do with being a police informant or being peed off. In fact it's American jargon for an officer of the drug squad. Narc – Narcotics, y'see!? Okay, but being American and being a computer game, these Narcs go in blasting!

One or two players participate in this multi-level shoot 'em up against junkies, low-lifes and Mr Bigs of the evil KRAK organisation. Starting with a single shot, you blast your way through the bad guys. Each hit will leave you with money, drugs, bullets or missiles to add to your arsenal.



The 'stand out' features of the coin-op were centred on the amount of violence – hit a gang of baddies with a missile and you'll be showered with severed limbs(!) – and the interaction with the scenery. On a later level you find a Porsche that you can jump into and drive. Meanwhile, a huge helicopter sprite hovers overhead; this too can be blown out of the sky. Both of these elements have been fully recreated in the coin-op and full marks for that.

At the end of the day though, *Narc* has been spoiled for me by having seen *Robocop II* first – much better sound, much better animation, more complexity of gameplay. I found myself frustrated by the *Narc* control system. Dogs especially were a pain to dispose of and when they attack you they seem to be 'getting off' with your leg! To kill them you should be squatting down but each time you take a hit your sprite stands up. I also found that some of the later level graphics lacked definition. Still, *Narc* has captured much of the excitement of the original. It's an above average example of this style of game but for me it's not the best.

GRAPHICS 79	ADDICTIVENESS 81	OVERALL 80	
SOUND 79	EXECUTION 79		

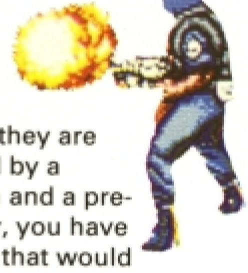
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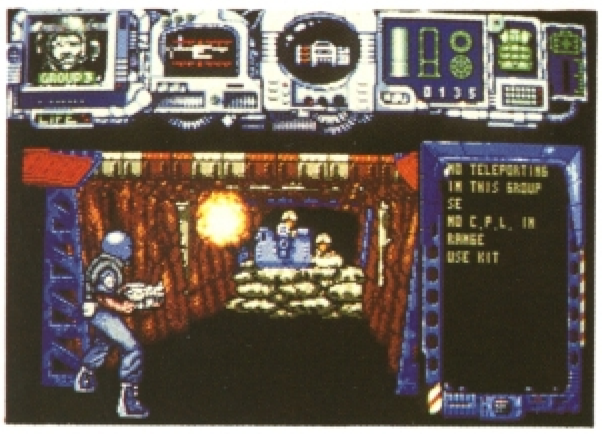
TITLE	Narc
PUBLISHER	Ocean
PRICE	£24.99
FORMAT	ST/Amiga
RELEASED	Out now

NARCO POLICE

Ever since reading David's intro, *Paul Lakin* has fancied the life of a copper's nark – so we let him loose on *Narco Police*. *(Now that's what I call a clot. Ed.)*

Paul: Robocop meets James Bond in this horizontal/into the screen shoot 'em up. Drug barons are holed up in an island headquarters and you must lead three squads of Narcotics Police (Narcos to their chums) in an attempt to flush them out and then flush them away. Since the drug dealers have invested 500 million dollars in their security, they are unlikely to be impressed by a copper with a truncheon and a pre-war Webley. Fortunately, you have a selection of weaponry that would be the envy of many modern armies.





As well as great firepower, success demands more than a tadge of strategic ability. There are five tunnels leading into the centre of the island but you command only three units of police. So as well as selecting each unit's equipment, you must decide which tunnel each unit will use to launch its attack.

Once in the tunnels all hell breaks loose. Enemies, machine gun posts and large mechanic doobries lie behind every corner waiting to be blasted. You'll need to plug into computer terminals to help find your way through the tunnels and not just run round in circles like certain navigationally unsound ZERO reviewers.

The graphics are on the jerky side and the main sprite's joystick response is occasionally sluggish. More seriously, it is less than easy to aim at targets, the best tactic being all-round blasting. However, the main character sprite's animation is fairly realistic and the graphics are colourfully attractive. Like many Dinamic games, *Narco Cop* verges a bit on the difficult side, though this is not necessarily a bad thing. It's exciting and atmospheric – and that's certainly a good thing.

GRAPHICS 82	ADDICTIVENESS 82	OVERALL 82	
SOUND 80	EXECUTION 82		

WHAT'S WHAT

TITLE	Narco Police
PUBLISHER	Dinamic
PRICE	£24.99
FORMAT	ST/Amiga/PC
RELEASED	Out now



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DOSH EATERS

Meanwhile down in the Electrocoin arcade there's hosts of exciting new coin-ops. For the first time in ooooooh months it's busting out with originality (well sort of). *David Wilson* pilfered his celebrated ten pee collection and popped down to play the latest. Why don't we join him?

CYCLE WARRIORS

Tatsumi/50p a go

In pole position in the Electrocoin arcade at the mo is this latest number from Tatsumi. Up to four player simultaneous action is on offer as you take the role(s) of members of a bike gang fighting for peace justice and the thrill of a thousand cc's rumbling between your legs (Oo-er). Take the scroll into the screen rolling road action of *Super Hang On* and 8-bit classic *Enduro Racer*, then cross it with car smashing chase action á la *Chase HQ* and you're beginning to get the picture. Then add enemy bikers to be kicked and punched from their mounts, enemy gyrocopters dropping bombs on you which you can leap up and punch, and road block-ing end of level nasties like rogue JCB's – and you're getting closer.





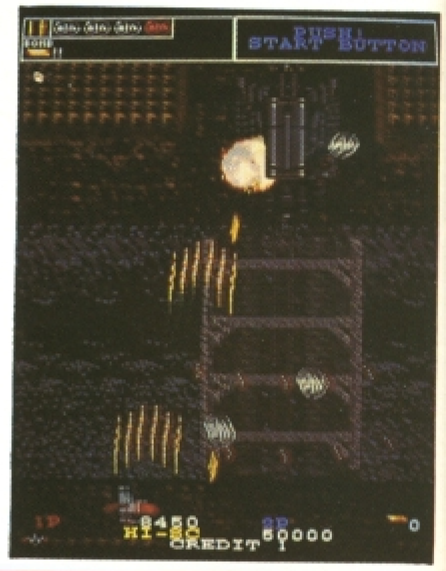
To get the whole picture add an extra element where although you're constantly riding into the screen, you can ride further forward and decelerate back to add an extra dimension of movement. When you actually pull back on the joystick you can practically get your sprite to fill the whole screen. It's well impressive as the action practically spills out of the screen and into your lap. You can leap enemy cars backwards and forwards as well as landing on their roofs. As they receive more and more damage large chunks of body-work fly off just like *Chase HQ*, till they finally explode impressively.

With the winning elements of a good rolling road driving game, all the action of *Chase* and *SCI*, four player simultaneous game-play and state of the art arcade graphics, Tatsumi's *Cycle Warriors* should be massive in the arcades and in the home.

GUN FRONTIER

Taito/50p a go

Oh no missus! With so many strong Taito titles in the arcades, you suddenly come across another of these rather dated numbers. It's one of those verti-cally scrolling, shoot absolutely everything that moves type of games (that frankly don't seem to have brought us very far from *Space Invaders* in terms of gameplay). Still as examples of this sort of game go – and there are many: *Ashura Blaster, Raiden, Vapour Trail* etcetera, *Gun Frontier* is pretty state of the art. The extra weapons include a liberal sprinkling of napalm that falls forward of your fighter and then explodes in glorious technicolour. Bad guys are land, air and seaborne and as you'd expect there are huge, enormous, humungous, really rather large, end of (and even mid) level nasties. The reason for the title seems to be contrived from the fact that many of these huge basts seem to be modelled around old Western six guns(!?). Not the best game in the arcade by any stretch of the wossname, but get a cabinet with the volume cranked up and you'll find it an addictive if somewhat mindless blast 'em up.



THE SCORE

Listen very carefully 'cos I will say this only every single month that we run these arcade pages. Look didn't you read this bit last month!? If you did then you needn't waste your time. If on the other hand you didn't, then pay attention because I might not say it again. Each arcade game is scored out of five invaders – five invaders is brilliant, one is crap. 'nuff said.

LIGHTNING SWORD

Irem/50p a go



Lightning Sword is the latest in a string of sword and sorcery/martial arts beat 'em ups to swamp the arcades. Oh dear, what a bad start – and I was promising tons of originality. Ho hum. Despite falling firmly into the 'tried and tested' familiar formula, *Lightning Sword* does actually meet the high standard we've come to expect from Irem.

One or two players can take part in this martial arts slasher that borrows all its swordplay from *Strider* (which can't be bad). As well as the *Strider* slash, there's also the now trademarky Irem power-up thing where by holding down the fire button you get an extra powerful blast. Every now and then you'll come across ornate pillars that you can chop up to give you power-up items to endow your character with bigger and more impressive appendages (Oo-er). Huge and novel enemy sprites appear as end of level baddies including the little buddha chap who encases himself in boulders to become stone man. Not as bad as it seems at first. My initial reaction was 'Boooring!' but after parting with quite a few squidlies, its not so bad.

ASHURA BLASTER

Taito/50p a go

Here's another of those self same, vertically scrolling, two player shoot absolutely everything that moves, or indeed doesn't, games. It's called *Ashura Blaster* and it comes from the Taito stable. The main characters here are two helicopter gun-ships battling their way through a rather hostile environment. As well as your forward firing gun doopha you can buy different extra weapons and you also have a supply of bombs. Some of the enemies hurl about a ton and a half of hot lead at you, making survival a tad on the questionable side. Oh, and when you get hit, your helicopter does a crap shrinking act – supposed to simulate your falling to earth I suppose. Two helicopters make progress a bit easier, but all in all I found it rather uninspiring. Save your dosh.



SPACE GUN

Taito/50p a go

Here's another storming new title from those Taito chappies. This time it takes the hugely successful formula of their former chart topper *Operation Thunderbolt*, adds 'knobs' to it and gives it an *Aliens* scenario.

One or two players get to be space marines entering an enormous space shuttle that has been overun by vicious alien nasties with a taste for human cordon bleu. Blast the space scum with your future Uzi and they'll explode in a gory *Beast Busters* style space mess (leaving dribbly bits of space gore on your visor). Let 'em get to you and you'll receive a screen jarring, four claw slash or bite (Ouch!). Your 'Uzi' now features a pump action doopha on the front that lets you crank through various ammo types including high explosive rounds aka grenades (pretty useful since to dispatch some of these basts takes a whole host of ordinance). Remember in *Oppo Wolf* how annoying it was when a bad guy got away? Well, on the *Space Gun* cabinet you've also got a really groovy 'back peddle' feature, er... which is actually a pun because there's a foot peddle which lets you scroll the game backwards to have another blast at anything you've missed.



A very creepy *Aliens* type atmosphere pervades the whole game as you creep into the gutted ship. The presence of the alien horde is evident with the manked human bodies that you'll come across! There's all the usual bonus pick-ups like extra and different ammo, extra life and lazer sights etcetera



which are accessed by shooting storage holds. You'll also hear cries of help every now and then, and a human may run out to you – these are hostages and the more you rescue the better but watch out, there's at least one fab graphic where a hume jogs out to you then falls to his knees and mutates to a vicious alien before your very eyes! Real gun-toting, heart-stopping excitement this one and no mistake.

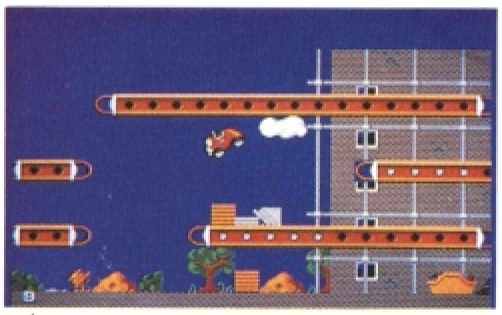
review

CAR-VUP

***David Wilson* has a deep-rooted fear about going to the butchers. So he visibly flinched when we asked him to review Core Design's *Car-Vup* which, incidentally, has nothing to do with joints of meat.**

AMIGA

David: 'Variety is the spice of life' could well be the motto of Derby based programming/publishing house Core Design – because here's its third game, *Car-Vup*, and it's radically different to both its predecessors. If nothing else, this serves to prove what jolly capable chaps they are. *Car-Vup* is a cutesy platform game in the nature of massively popular arcade games like *Super Mario Bros, Donkey Kong*, et al. The hero is Arnie the cutest of cute characters bearing a remarkable resemblance to Benny the Cab from the *Roger Rabbit* movie. Cartoon World has been overun by the minions of the dastardly Captain Grim



Arnie searches for his Uzi 9mm.

(he's a bast of the first order) and Arnie's task is to restore happiness and defeat evil in the five levels that make up Cartoon World. He does this rather inexplicably by replacing rivets in building site girders, placing ribs in spine bones, etc. whilst avoiding the lurking nasties. Arnie mainly moves around left/right and performs big or small jumps. He can't stop, because his brakes don't work (obviously the Cartoon World MOT test is significantly more lenient than our own).

Anyway tenuous scenario apart, *Car-Vup* is a platform game with smooth, fast animation and lovely, little graphical touches – bad guys like the traffic cones with little legs really cracked me up. Arnie can also get bonus power-ups, giving invincibility, extra weapons etcetera. Er... and that's it in a nutshell.

At the end of the day though, *Car Vup* is aimed at the younger market and is definitely more of a console game – these facts are testified to in my (rather chauvenist) opinion by the fact that all the girls in the office absolutely rave about it. Hem hem. *Car-Vup* is a massively addictive, cutesy, multi-level, platform game, and if this is the sort of game you like, then you'll just love erm... *Car–Vup*.

WHAT'S WHAT

TITLE	Car-Vup
PUBLISHER	Core Design
PRICE	£24.99
FORMAT	ST/Amiga/PC
RELEASED	Out Now

GRAPHICS 88 ADDICTIVENESS 88
SOUND 88 EXECUTION 85
OVERALL 82

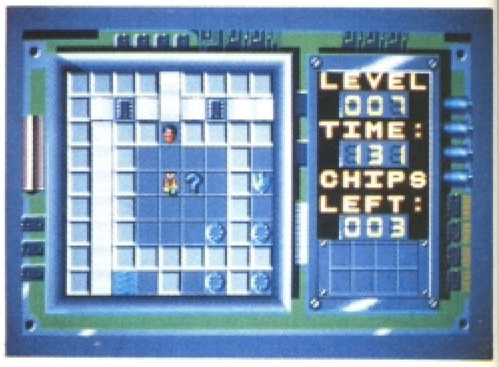
CHIPS CHALLENGE

US Gold has now converted its Lynx puzzler *Chips Challenge* to home computers. *David Wilson* took the chip off his shoulder and took a closer look. (*You're sacked! Ed.*)

ST

David: Much has been said by many people about 16-bit games having a tendency to concentrate too much on graphics and too little on gameplay. Games like *Chase HQ* and *R-Type* are specific examples which despite inferior graphics, are far superior in terms of gameplay on the Speccy for example, than on their 16-bit counterparts. As people realise the validity of this argument one solution has been to release games that have already proved themselves playable on 8-bit machines – Millennium's *Yolanda*, Hewson's *Powerdroid '90*, et al. I still have a problem with this, in that okay, you get gameplay but the bottom line is you've now got an 8-bit game (even if the graphics are slightly more colourful) on your 16-bit machine. What we want, of course, is a game that combines 8-bit gameplay with 16-bit graphics, ho hum.

Anyway, all of this is a rather contrived way of getting around to reviewing US Gold's *Chips Challenge*. Originally coded for the Atari Lynx, *Chips* strikes me the same way as the aforementioned 8 to16-bit game conversions. Okay, it's more colourful etcetera, but the sprite is still about two pixels high with four way movement. Of course the gameplay is there and rather addictive it is too in a *Boulderdash/ Repton* sort of way but I feel a bit cheated for my 25 knicker. *Chips Challenge* involves a tiny chap puzzling



I've had my chips! (*Sod off. Ed*)

his way through eight trillion levels of varying complexity and containing coloured keys, movable blocks, fire and water etcetera, whilst collecting silicon chips. The learning curve gently lulls you into the game and then the levels start getting well tricky. Each level has a code which you can enter from the game's start and an irritating little ditty accompanies the whole caboodle. An addictive game but wouldn't it be cheaper to play it on a C-64? STOP

WHAT'S WHAT

TITLE	Chips Challenge
PUBLISHER	US Gold
PRICE	£24.99
FORMAT	ST/Amiga/PC
RELEASED	Out Now

GRAPHICS 76 ADDICTIVENESS 86
SOUND 70 EXECUTION 82
OVERALL 80

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OVERALL 80



CHIP SHOP BOYS



Take a musician. He is passionate about his music and the instruments and technology he can use to create it. He is a perfectionist; he eats, sleeps and breathes music and equipment. He owns a dodgy Ford Escort with a sticker saying 'my other car's even crappier' in the back window. *(Um, I think we made this one up. Ed.)* He signs a deal with a record company and spends the money they give him on gear. But both he and his music seem destined to remain forever obscure.

Then one day he buys a computer, loses his inhibitions and discovers partying. *(Blimey, steady on... Ed.)* Suddenly people start to listen to his music. He sells records. He gets radio airplay. He becomes incredibly attractive to members of the opposite sex with large assets. He even gets an interview in ZERO... *(Bloody hell, he's made then. Ed.)*

BASS IN YOUR FACE

***Steve Phillips*, he's back and, um, "badder than ever". (He told us to say that.) This time, he's blasting into William Orbit, a vital organ of chartsters Bass-O-Matic...**

The musician's name is William Orbit, though his music will be familiar to you under the name Bass-O-Matic. His recent single, *Fascinating Rhythm*, shot high in the charts with a little help from singer Sharon Musgrove, rapper MC Inna One Step and various guest musicians. I found him half dead after a very rock 'n' roll night – the first part of it 'on the town' after attending the British Voguing Championships, the second part asleep on the stairs in his London recording studio. He apologises for being incoherent and suggests we conduct the interview in the garden.

Unfortunately, the garden is playing host to a maniac workman with a pneumatic drill. "Let's go upstairs," he shouts. The drill follows us like a hidden camera on *Beadle's About*. "I'll shut the window," suggests William in a slightly raised voice, "then we'll start."

Then, um, we started. William's years in obscurity were spent with a band called Torchsong. It was during this time that he fell in love with technology and





built a recording studio everywhere he lived – including a squat. It was a habit that brought him into contact with a lot of 'dodgy people'. But far worse was his affair with equipment: while other men were lusting after women in pervy mags, he looked at pictures of equipment, read about equipment and lusted droolingly after equipment. Fwoar, he thought, look at the sliders on that.

"It's true, I used to do it," he admits. "It eats you up inside, it's terrible. It caused me a lot of unhappiness actually. People who want to be professional musicians usually get their money in regular weekly amounts, so they have to save for what they want. But musicians don't, they get it up front in chunks – and they get to blow it in chunks, and regret it at leisure. When money's short, you have to spend more time researching what's available – especially if it's a big investment. That's what I used to do, but I've worked it out of my system – finally after being seduced for years and years. Now I don't really need anything, and when I do I'll search it out, but it took years to get to that state."

And that wasn't the end of William's problems – he didn't only want to have all the gear to make music, he wanted to play all the instruments himself.

"I used to play everything myself, and I was seriously obsessive about it as well," he tells me, "and I think that is a mistake too. When you bring other people in, it really juices things up." Froo!

Then came his rebirth. He discovered night-clubs, computers, and even other musicians. Gasp! Why, he even had the skateboarding hippy Steve Hillage drop by to record a guitar solo on a remix of *Fascinating Rhythm*.

"He brought his gear into the studio and put this giant crystal on top," says William, suppressing the giggles, "went into a trance and played his guitar."

The fact that William's brother is a 'leading light' at Hewlett Packard may or may not have had an effect on William's recent move into computers. He admits to being a late starter with the microchip revolution but has strong ideas on what a computer's good for.

"Computers for accounts are a waste of time," he announces. "You end up working for the computer. And Psion Organisers, I mean... But computers in music come down to freedom. Music is freedom. A friend of mine, Laurie Mayer who was the singer with Torchsong, makes wonderful music but she'd never shown any interest in working with gear, she used to leave it to me. And just recently she decided to learn about it.

"Sequencing software is designed for musicians, so it's speaking your language. And it's amazing – it's given her so much freedom. And now she's addicted to it – she even rings me up in the middle of the night if she has problems. And if she can get to like computers, being so technophobic, anybody can. All I've seen happen in her case is it free up her music and make it much more spontaneous. So I approve of computers in music – absolutely."

So what exactly is it that William has got the bug for? Could it be the popular *Creator* program?

"We bought an Atari and C-Lab *Creator* and hired programmers to operate it," he reveals. "Then I thought 'this is ridiculous', the reason I got into engineering was because it was quicker for me to dive in there than get somebody else to do it. I had a go and found it very easy, but didn't like the C-Lab very much so I gave it to my engineer. Then I went out and bought the Mega2 and Steinberg *Cubase* and two days later I was kicking myself for not doing it before. It was a doddle really: I spent two days going methodically through the manual and I'd got it. Normally I don't bother with manuals, I like to find my own way through. Now I love it; it's part of me and it's enabled me to be more spontaneous with music.

I'm like a kid in a sweet shop, I just grab anything that's going! (Oo-er)

"Most of my music is done using the computer. I'm like a kid in a sweet shop, I just grab anything that's going. I like to work fast and impulsively and then I'll say "stop!" and put it onto tape.

So computers get the gig, William?

"Computers lead to more musical expression, more creativity and more music seeing the light of day."

As well as the success of Bass-O-Matic, William can claim to have made his mark as a remixer of other artists' work. So far you can find Malcolm McLaren, Erasure, The Cure, S' Express, Oleta Adams, Belinda Carlisle, the Human League and Prince on his hit list. Not bad for a boy whose latest hobby is being a disk jockey – it's the sort of thing he'd probably have looked down on in his previous incarnation as a 'muso'.

"I've actually done it the other way round," he explains. "I'm having a go at DJing from remixing. Technically speaking, I find mixing and cutting very easy, I never have any problems. The hard thing is actually choosing the right records and knowing what to play at the right time. That's what takes the time to learn. I'm really getting into it now. I'm DJing at a rave in Jersey soon and I had no records, so I went out to Wired For Sound in Hackney to get some stuff together to play. I could spend hundreds of pounds on records if I had the time."

So could I, if I had the money.

"I like records that have been put together DJ-style. I love all the dirt – the Jungle Brothers and things like that. People like me who have comparatively sophisticated gear and experience find it hard to do that. A lot of the stuff I buy is by people who are really inexperienced – people with a bedroom full of stuff can turn out music that sounds right to my ear. It's the route between getting the idea and getting it out."

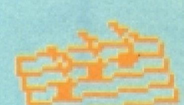
So the advice to ZERO ravers is to get on their computers and crash in on the dance bandwagon?

"There'll be something new along soon, you've just got to keep your eyes open because you won't know where it's coming from. Trust your own ear, it's all you need. If you can teach yourself to trust your own instincts as to what sounds good, you're laughing. But it takes a while to do that – like it takes a while to learn to be simple."

Me, I'm off to learn to be simple. If I'm really smart, I might spot something new while he's asleep on the stairs... STOP



ACID LOCO ETC.

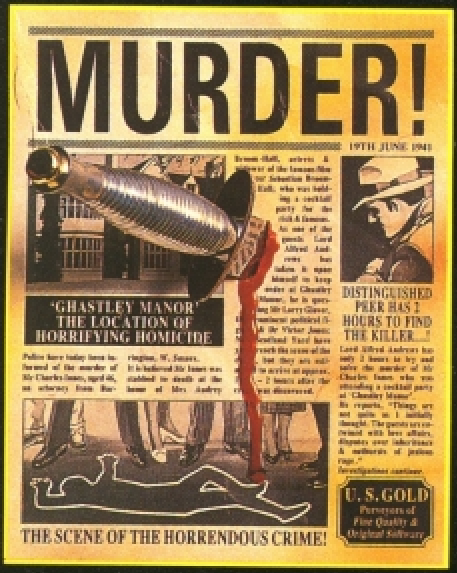


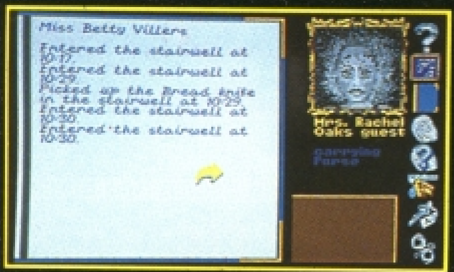
You've been sending in loads of demos to DJ McCandski – some of them brilliant, some of them, um, not quite so brilliant. *(i.e. completely crap. Ed.)* The competition has now closed, so we'll be announcing the results next month. (If we remember.)

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GOLD IN

The city's alive, an electronic jungle, a million windows dance wi... the projected patterns of multi-coloured imagery, the corridors o... power echo with the sound of digitalised technology as countles...



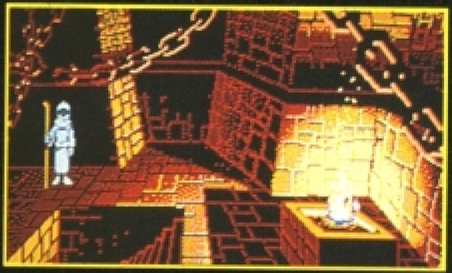


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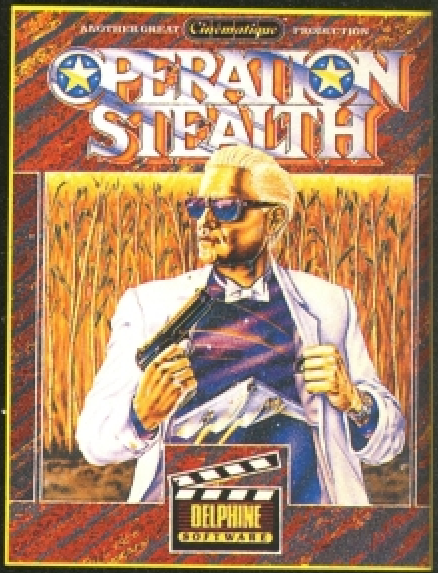




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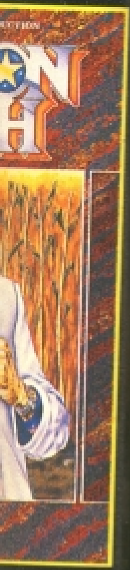
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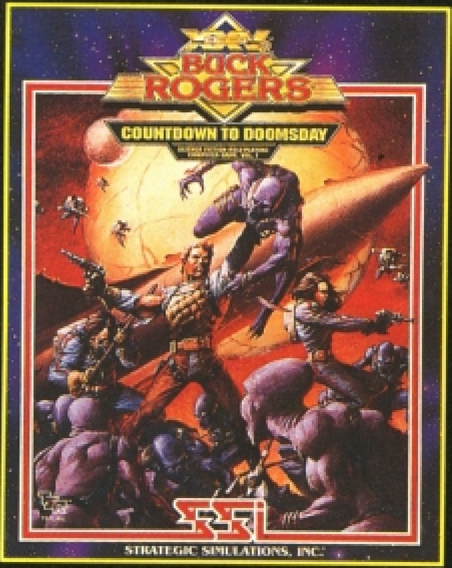


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Screen shots are only intended to be illustrative of the game play and not the screen graphics which vary considerably between different formats in quality and appearance and are subject to the computers specifications.

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CRYSTAL TIPS*

*AND ALISTAIR

CADAV

What a brilliant game *Cadaver* is and no mistake. We've had a trillion letters from shandymen who are stuck in the later levels – so... especially for you here's the complete solution (er... with the easy bits missing!)





LEVEL THREE

MAIN PASSAGE: You need the Boar Key to go W – much later.
SIDE CHAMBER: Either jump at the lever or throw stones at it, depending on which way you want to go, then nip through the bars before they close again.
GAOLER'S STAIR: Stone Bag under stairs.
VISITOR'S GAOL: Shuriken, key for South Door in Court Hall; lever opens bars.
COURT HALL: You need to pull a lever in the Guard's area to go W – much later. Key for South Door is in Visitor's Gaol.
HIGH COURT: Lever ==> pit ==> down to Royal Gaol; Dispel Trap Spell, Stamina Potion.
ROYAL COURT: Candle, **K1**.
Touch Wulf and you will receive a quest. When you fulfil each quest return here and you will get a new key and a new quest.

QUEST 1: CROWN – Give Crown to Wulf ==> Serpent Key
QUEST 2: HERBS – Drop Herbs in Font ==> Boar Key
QUEST 3: NODOS – Drop Nodos in Font ==> Royal Seal Key
QUEST 4: POWDER – Drop Powder in Font ==> Peace Key
QUEST 5: SPELL – Cast Enchant Liquid on Font ==> Guard's Key
QUEST 6: CHALICE – Drop Chalice in Font; give Chalice to Wulf ==> Spider Key

Use the Spider Key to go W from the Spider's Lair and up the Secret Stair to LEVEL FOUR!

QUEST 1: CROWN:

GAOL: Use K1 to unlock this side of the door; go back to High Court and drop down pit into Royal Gaol.
ROYAL GAOL: Crown, Confusion Spell; use K1 to leave provided you have already unlocked the other side with the same key.

QUEST 2: HERBS:

GUEST'S HALL: Walk down middle; Serpent Key ==> E.
ROYAL MAZE: E from Ante Room; E; dodge balls; E; W(S); get Handle; E; N; Stamina Potion; W; N; W; S(E); lever ==> gold (if you pull this lever at a different times you will suffer a Shurikan Attack which I am told can be turned off with a button somewhere) + locks and unlocks a couple of doors; E; W(S); open chest; get **K2**; S; E; E; insert K2; N; W; W(N); N; pull western lever TWICE (first unlocks this door (S(W)), second activates floor pad in next room); S(W); step on large floor slab to raise block; drink alcohol to get **K3** (don't worry it wears off); get Candle; N; open Chest (uses K3) ==> 2 Candles; S(E); E; put four Candles in four red circles (3 from Royal Maze, 1 from Royal Court); W(N); N; insert Handle in lever slot; pull lever to unlock door to E; E; E; walk onto red circles ==> Teleport to candles but now there is a Chest in the room; cast Dispel Trap; open Chest ==> gold + Ring; W(N); N; E; W(S); press Right Button; S; E; press Button ==> GEM (as long as you only pressed the Right Button in the previous room); Casket will open if you have Ring ==> **K4**; N; S; HERBS; use K4 to go S; N; W; W(N); N; S(W); S; W.

QUEST 3: NODOS:

MAIN PASSAGE: Boar Key ==> W.
ROYAL HALL (E): Get all the coins ==> 2 GEMS; keep standing on central tile to pump wall meter back up and prevent damage.
ROYAL HALL (W): Stand at the right hand end and throw large objects (e.g. GEMS) onto the ramp – you will suffer some damage as the ball bumps the button each time; two or three objects is enough to make the ball fall down the hole ==> spikes disappear; lever ==> W. (Retrieve the GEMS!)
GREAT KITCHEN: Eat Round Loaf for gold.
MEAT STORE: Rock (Cannonball), Boar's Head, Raw Meat; cook the Raw Meat in the Great Kitchen before eating it or you will lose 100 Stamina; eat Meat ==> **K5**; push barrels together by bars and climb on one; drop some Kindling (from the Wood Store) onto other barrel; jump onto Kindling; jump to top of bars; drop down to kill spider; get **K6**; eat Boar's Head and wait ==> Teleport to Royal Hall (E).
ROYAL CELLAR: Use K5 to open chest ==> Vine Leaf Token, Massacre Spell, Stamina Potion; stand on chest to insert Rock in hole; position barrel; pull lever to smash barrel with rock; repeat with all barrels ==> gold + **K7**. K6 unlocks door S – don't go there yet.
WOOD STORE: K7 in keyhole ==> hole; put Rock in hole; move barrels to find lever; pull lever (Rock is now in Potion Store); get **K8** from under bowl.
POTION STORE: Use K8 to open chest ==> SuperSpeed (1x60), Poison (3x30). Unknown(1x35) (anyone know what it is?); Stamina Potions; Pretty Bottle (ignore this – it is poison); use Vine Leaf Token in slot to unlock door; drag strongbox to S wall, second tile from right; stand on strongbox; throw 2 pieces of Kindling on to high shelf in quick succession ==> Rock rolls down side and knocks barrel off ==> NODOS.

QUEST 4: POWDER:

SQUARE CHAMBER: Use Royal Seal Key to enter Treasury.
GOLDON HALL: Drop something and jump onto it to enable you to jump over the spikes easily. You need the Exit Key to get out E – much later.
WARD ROOM: When the meter hits the bottom an indestructible sphere will appear which drains your stamina; move quickly; walk on second tile from right by South wall to unlock W; first go N; on return from there go W.
GUARD'S ROOM: Step on large tile then dodge back to avoid rocks; Strength Potion, Dispel Trap Spell, Stone Bag.
TREASURER'S HALL: Push strongbox to ground ==> Shuriken, GEM; put GEMs in holes (2 from Royal Hall (E), 1 from here, 1 from Royal Maze (by pressing buttons)) ==> E(N).

WARNING: STAY ON HIGH PATH UNTIL YOU REACH THE GREAT TREASURY.

GOLDON HALL: Wait and get the Stones.
CRUSHER: Throw Stone at lever ==> S.
FLAILER: Do NOT use lever – it blocks your

VER

★★★ ZERO ★★★
COMPLETE SOLUTION



way later; duck and dodge.
RIDER: Upper lever ==> S.
LAST CHAMBER: Drop something and jump on it to jump over safely (or just take a little damage).
GREAT TREASURY: Drop from Upper Treasury to get **K9** and pull level which opens lower W door.
UPPER TREASURY: Build piles of items in front of each Shuriken hole starting from the right – then you can get everything at your leisure. (Shot Shield and Speed can help, I just take a little damage.) All the keys you need are in the chests/strongboxes/caskets in this room – move them to a safe area before opening so that items don't fall onto the spikes in the room below; drop down the SW hole to reach platform in Great Treasury; Unknown Potion (2x50) (anyone know what it is?), SuperSpeed Potion(1x100), Shot Shield Potion,Sack of WHITE POWDER, Stamina Potion, **K10**, Token from Treasurer.
HELM'S TREASURY: Drop 5 items down hole (e.g. Stones, Kindling) ==> pit closes; use chest to reach keyhole, use K10 ==> N.
LORD'S TREASURY: Just run through; if you want some gold then use a SuperSpeed potion to give you time to get the key and open the chest; the chest contains about 1300 gold, the other sacks are worth about180 gold each and the coins are only about 30 gold each (actually if you come back here later via the Flailer, the bars move out of the way and you can get the gold anyway!).
AXEL'S TREASURY: Use the floor lever 3 times to move the bars away from the wall; pull both wall levers to unlock N (helps if you have SuperSpeed and back off quickly to avoid falling rocks); Strength Potion; SuperSpeed; gold.
SLICER: Use Shot Shield Potion; pull all levers, starting at right ==> W.
RIDER: Lower lever ==> E.
SMALL ROOM: Lever ==> keyhole; use K9 ==> N.
CANNON ROOM: Watch the Flailer cycle – ride across the room when the Flailers are pausing, edge down the far side to the door (or cheat and walk past the cannonball holes, pausing in front of each one as it fires – if you are in the way there is no cannonball!)
FLAILER: Pull lever; jump on lift; stand on edge (if you pulled the upper lever so that the board is in the way either climb over it – apparently you can jump on to the metal bands – or restart).
UNNAMED ROOM: consider this part of the next room; number the levers L1 and L2 (needs a Handle); the chest needs K11.
Great Chamber: DON'T use the floor lever! Use SuperSpeed to jump over pit; use Shot Shield to survive cannonballs.

1) get **K11**
2) use K11 to open chest ==> **K12**
3) pull L1
4) use K12 on North Wall ==> Handle
5) pull L2
6) pull new lever
7) N

LESSER TREASURY: There is plenty of time to do everything if you are careful; pull lever to open door; use the key on the floor to open the chest; get **K13**, two caskets. The fish on the casket is actually a herring, this is a RED HERRING, don't waste any spells on it! The other casket is important – note the name on it and take it with you.
CRUSHER: Token from Treasurer in slot ==> W (or jump up and go N, W).
Golden Hall: K13 ==> E.

QUEST 5: ENCHANT LIQUID SPELL:

DIPLOMAT'S LOBBY: Peace Key ==> E; you need Unlock Door Spell to leave.
DIPLOMAT'S HALL: STV key opens the casket from the Lesser Treasury ==> Read Magic Spell.
NATION'S HALL (N): You need K15 in the W keyhole to open the E door.
NATION'S HALL (S): You need K16 to open S door; you need a handle in Right Hand Lever to open E door; Massacre the Goblin to get Goblin's Key.
VANLANDS HALL: Jump on barrel, search shield ==> **K14**; wait ==> Ram's Skull; use barrel to jump onto stairs to avoid cannonballs.
UPPER CHAMBER (above Vanlands): Unknown Scroll is Unlock Chest (use Read Magic on it); Wine; use K14 to open casket ==> **K15**; Darrigan's Wand.
SOUTHERN HALL: Push chest onto lift; pull lever; pull lever again and jump onto lift to reach room above.
MATIL'S CHAMBER: Laguna's Wand (under armour); Cast Unlock Chest on chest ==> Holy Sign, Brass Key; search pillow ==> casket; insert Brass Key in casket ==> **K16**.
Halusas Hall: Use Goblin's Key to open chest ==> Giant Jump Potion; Black Tome (use Read Language Spell from upstairs); button selects board; lever starts/stops board – build yourself a staircase to go up.
HALLUS'S CHAMBER : Holy Sign in hole ==> Matil's Wand (Unlock Door x 2); read the book, get the Handle; Massacre Spell, Read Language Spell, Red Crystal Box.
SOUTHERN HALL (second visit): Stand at the side of the blocks and drop the wands on to them – Durrigan, Matil, Laguna from left to right ==> casket ==> **K17**.
EASTMARCH HALL: Drop a couple of items and jump onto them; use Giant Jump to jump from there to high platform; pull lever to close pit at top of stairs; climb up stairs by timing your jumps carefully (start from bottom step just before it disappears).
UPPER STAIR: pit is closed by lever in room below; use K17 to go W.
UPPER CHAMBER (above Eastmarch Hall): drop Red Crystal Box in hole marked by red stone; Black Tome in black hole; Ram's Skull in white hole; Wine in green hole ==> ENCHANT LIQUID SPELL.
DIPLOMAT'S HALL: use Matil's Wand to Cast Unlock Door Spell to leave.

QUEST 6: CHALICE:

WEST PASSAGE: Use Guard's Key ==> W.
GUARD POST: You need K18 to leave to the East.
PASSAGE: Kill lower man with Shuriken.
GUARD'S SHRINE: Kill left Goblin with Massacre; jump up on his block; kill other Goblin with Shuriken ==> **K18**; pull lever (unlocks W door in Court Hall and removes block so that you can go W from Royal Armoury).
NOW GO BACK to the Court Hall and go W.
MUSTER ROOM: Kill left man with Shuriken; use his key to unlock W door.
ROYAL ARMOURY (E): Kill Goblins (Massacre and Shuriken) ==> block to W removed (if the door won't open you haven't pulled the lever in the Guard's Shrine); Two Keys
GUARD'S HALL (N): Use Two Keys from Royal Armoury to go W.
GUARD'S KITCHEN: Search pillow ==> **K19**.
ROYAL ARMOURY (W): Pick up Helm; Magic Missile Spell, Poltergeist Spell; Cast Poltergeist ==> Breastplate teleports to red circle in Guard's Kitchen; Cast Poltergeist ==> Bowl teleports to red circle in Guard's Hall (S); Cast Poltergeist ==> Chest teleports to... can you remember where the other red circle is? – it is in the Royal Maze! Go there and open the Chest with K19 ==> CHALICE (Ignore the other item behind the bars – it is the Holiday Accomodation Voucher from the back of your instruction booklet!)
GUARD'S HALL (E): use key on floor to exit to the East.

LEVEL FOUR

NORTH EAST SOLAR: Read Language Spell, SuperSpeed Potion, gold; walk clockwise over the four loose floor tiles, starting by the NW door ==> Unlock Door Spell. The S door is your way back in once you have nearly completed this level – it only opens from the other side. The E door is a one-way route (from the other side) for returning from the pit if you manage to press all four buttons before dying.
KING'S PASSAGE: Cast Unlock Door ==> W.
ROYAL CHAMBER: Dispel Evil Spell; the high candle is very useful if you like climbing as it hangs in mid-air! You don't actually need it though.
STORE ROOM: **K1**; you will open the West Wall soon.
PASSAGE W of Royal Chamber (E): K1 ==> N.
KING'S BEDROOM: Search pillow ==> Casket of Recharge; lever ==> W; need K2 for E.
QUEEN'S BEDROOM : Search first shrub ==> key to chest ==> Unlock Chest Spell, Alcohol (you only need one bottle); search right drape ==> button ==> creates W exit from Store Room.
SECRET STORE: Ram's Skull, Tear Potion, 4 Bombs; use 1 Bomb on West wall ==> W; put chest under trophy for later use.
PIT ROOM: Don't fall into the Deep Pit.
DEEP PIT: If you can press all four buttons you will be Teleported back to the Great Pit; ignore all the doors in this area apart from the route that leads back to the NE Solar – you will reach this area much later.
QUEEN'S SHRINE: Cast Unlock Chest ==> Potion Booster Spell, Giant
Jump Potion, Dispel Trap Spell. You are not strong enough to move the altar – come back later.
PASSAGE W of Royal Chamber (W): Pit and


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Stakes! Use SuperSpeed AND Giant Jump and you can clear both traps. You will need to do this at least three times. Once you have progressed the potions will both go bad – don't worry you don't need to come back this way again as long as you have done everything properly! You will find more such potions if you need them for later problems.
GUARDS: Ignore the levers until you have Guard Key from the North Passage; Candle, Shuriken (in pillow); open wall above bed ==> **K2**.
GUARD POST: Drop Tear Potions on key and use it to open strongbox ==> Strength Potion; use Read Language on Book ==> Prayer to God of War; go back to King's Bedroom and use K2.
KING'S CHAPEL: Search Altar from front; Cast Read Language at Altar; drop Ram's Skull on Altar; Read Prayer to God of War ==> casket ==> key for strongbox ==> Massacre Spell + Mind Blast (you'll find a Read Magic to read it with later); get Candles; press triangle on side of Altar ==> stairs in Trophy Room.
QUEEN'S SHRINE (second visit): Recharge Potion Booster Spell with Casket of Recharge; Cast Potion Booster on Strength Potion; use Strength to move Altar; press button ==> steps over pit in next room; REPLACE ALTAR.
PIT ROOM (when it has steps): Use Bomb to blast W.
TROPHY ROOM: (You need to have used the King's Chapel button to make some stairs.) Search Trophy ==> switch; press ==> mouth of Trophy in Secret Store now open; go there and press THAT switch; return here and press this switch again ==> W. Door appears! Go back to Queen's Shrine and drop Wine on Altar (which must have been replaced) ==> casket ==> **K3**; insert K3 in keyhole when top light is on ==> W.
NORTH PASSAGE: Northern lever ==> bars open; southern lever ==> W; Guard's Key; don't go S to Central Hall – that is the last room on this level; don't take sack with magical runes or you are trapped.
BEDROOM: Switch on lamp lifts drape; use TWO Bombs to blow through to W (if you don't have enough then you must restart and be more careful with them if you want to visit the Secret Room – you don't NEED to); Oil Flask, Magic Missile Spell, Cure Poison; search pillow ==> chest key ==> gold + Shuriken.
SECRET ROOM: Cast Dispel Evil to make Demon vulnerable; kill him with 3x100 Magic Missile; jump pit ==> Longman's Wonderful Bag of Holding (for 1000 gold you can now carry 40 items instead of 32) + door unlocks
GUARDS (second visit): Pull Northern lever then Southern Lever ==> Keyhole in Guard Post now open (reset S Lever, N Lever to unlock E door again after using Guard's Key if you want to be able to use that route again).
GUARD POST: Guard's Key ==> W.
NORTH EAST SOLAR: Dodge right, left, right, left, right while moving forwards; drop Candle in circle to make Demon vulnerable; kill him with 3x100 Magic Missile.
KITCHEN: Search jars for Yagga's Key; get Bowl.
WEST PASSAGE: Read Tome ==> Unlock Chest Spell; DON'T PULL LEVER – E leads to Central Hall which is the last room on this level.
ROYAL GAOL: Pull lever until chest is accessible; drag it out and cast Unlock Chest ==> Stones + Dispel Trap Spell.
WULF'S VIEW: Cast Unlock Door ==> N(W) & S; come back here when you have the Giant Jump Potion from Carver's Hall and jump up to get **K4**.
PUMP ROOM: Open Yagga's chest with Yagga's Key ==> Mind Blast Spell, Magic Missile Spell, Stamina Potion, Cheeses (eat the dairy one for some gold), **K5**; put Bowl under Pump and Pump four times to fill Bowl (liquid appears in it).
CISTERN ROOM: K5 ==> E; drop full Bowl on Cistern to make water run down pipe into Oil Store.
OIL STORE: Once water from Pump Room is flowing down pipe, put Oil Flask under tap; turn tap ==> Oil in Flask.
KITCHEN (second visit): Drop Oil Flask on flame ==> Ball smashes ==> GOLD KEY (you need four of these for Central Hall).
CARVER'S HALL: Throw three Stones to other side of Ball to make it roll nearer to you and push Giant Jump Potion through bars; use it to get **K4** from Wulf's View; K4 works this Keyhole to move bars.
SOUTH WEST HALL: Drop Candle in Circle; kill Demon with 3x100 Magic Missile ==> **K6**.
SMALL STORE: Lever unlocks E door in South West Hall; Cast Unlock Chest on strongbox ==> casket; use K6 on casket ==> **K7**.
LITTLE PASSAGE: K7 ==> S.
BOX ROOM: Pull lever ==> E; pull it AGAIN to activate lever in Inner Passage.
HALB'S DELIGHT: Number the position boxes from the top left:
1 2 3 4 drag box halfway,
5 6 7 8 jump up onto box, drop down other
9 10 11 12 side, push it the rest of the way.
13 14 15 16
Move 10 to 14; 11 to 10; 7 to 11; 3 to 7 (you have to do the last one quickly as it has a tendency to move back).
INNER PASSAGE: This lever only works if you pulled the lever in the Box Room TWICE; lever ==> E; use Giant Jump to reach upper platform ==> Immortal Potion + four Gambling Tokens.
SOUTH PASSAGE: I use the Immortal Potion to jump over the spikes and pull the levers to remove the spikes (maybe you should build a pile to help you jump over and save the Immortal Potion for somewhere like the Fire Pit? – though I suspect they are just teasing and you are supposed to have to use it up straight away!); the N door leads to the Central Hall – you MAY get a key for it later (K7) by gambling – you don't need it – don't go that way.
SOUTH CHAMBER: Spell DIANOS horizontally e.g. (L means Left, R means Right, T means Top, B means Bottom) move N to L, O to L, S to R, O to R, A to L, I to B, D to B, A to T, N to T, D to L, I to L, N to B, A to L, N to L ==> E; GOLD KEY.
WARDEN'S ROOM: Search Thief ==> he needs an Alkaline Potion; get it from Helm's Doom and give it to him; wait and listen to what he says; when you get the Eternal Rest Potion from the Resting Chamber come back here and give it to him ==> Mind Blast (3x100).
HELM'S ROOM: Alkaline Potion (for Thief); lever ==> N.
GAMBLER'S DEN: Drop Tokens in the Rotundas ==> gold, Stamina Potions, **K7** – depends on luck – you don't need any of it; Magic Missile Spell under stairs.
MALLADIN'S PITS: Drop down all four of them before going E.
RESTING CHAMBER (via W Pit): Pile the bones on the chest and jump on them to reach the lever ==> key (probably for this door – but it unlocks before you can use it – you don't need this key); Eternal Rest Potion (for Thief); Sweaty Potion – this is Strength – use it to move the bars to leave the room; wait and the doors will eventually unlock. As you enter the Great Pit you should find a Fizzy Potion (Stamina). Return up stairs to Malladin's Pits.
GREAT PIT (via N Pit): gold; return up stairs to Malladin's Pits.
OUTER PIT (via S Pit): Push scroll into doorway to prevent plant growth there; get gold and wait; door will eventually unlock; jump over roots to leave; Dispel Trap Spell.
INNER PIT: Leave quickly; return up stairs to Malladin's Pits.
FIRE PIT (via E Pit): if you walk the right pattern you cause one of the rods to disappear so that you can fall through – maybe this is where you should use the Immortal Potion? I cheat and enter from below on the way back from the Great Pit – if you take a couple of hits and go out again then you will get the goodies on your exit: Unlock Door Spell, Mind Blast Spell, Bless Potion Spell.
(Alternative: go in from below and cover each of the jets!)
UPPER CHAMBER: The W door is for returning to the NE Solar if you fall down a pit early in the game and manage to press all four buttons or control your fall so that you land in the Great Pit; you can't open it if it is locked.
SOUTH EAST HALL: Cast Dispel Evil to make the Demons vulnerable then kill them with Magic Missiles or Shuriken; cast Unlock Door ==> N.
LEARNED HALL (S): Search Lever – DON'T pull it yet.
LEARNED HALL (M): Books in the side rooms tell you what to do:
D = Down, M= Middle, U = Up – set the levers to the following positions (from left to right):
D, U, M, U ==> First light
D, D, U, U ==> Second light
U, D, D, U ==> Third light
U, D, U, M ==> Fourth light ==> W.
LEARNED HALL (N): Search Lever – DON'T pull it yet – to open N door see later.
SYMBOLIST'S HALL (E): Pull levers: left, right, right, left to copy the pattern in the other hall ==> button here AND button in other hall; press button ==> E.
SYMBOLIST'S HALL (W): Do east hall first to create button; press button ==> W.
SEALED CHAMBER: Symbols Planet (not really sure how this room works – sometimes there are bars in the way – if you go in early and don't take any other planets with you then you should be OK!).
QUADRATIC: Sandy Planet; move strongbox to second tile from right on N wall; jump on it; jump up to touch tile "4 along and 5 up" ==> Small Planet.
DIANOS'S LIBRARY: Search Drape ==> **K8**; Unknown Spell (it is Unlock Chest – you need to use Read Magic from top of stairs in Side Chamber); use Read Language on Book to discover numbers to use in Learned Hall (M). Search Lever – DON'T pull it yet.
SIDE CHAMBER: Drop off stairs to reach lever; search Lever – DON'T pull it yet; don't take black coin – it is cursed and will destroy some of your gold.
TOP OF STAIRS: Use K8 to open chest ==> Read Magic Spell, Map Spell (the Map Spell appears to be defective – a bug?)
QUEEN'S LIBRARY: Cast Unlock Chest ==> Glowing Planet.
WISDOM'S HALL: Moon Planet; search Lever – DON'T pull it yet; the planks are for use in the East Passage.
EAST PASSAGE: K9 unlocks W door; the planks help you get across the electrified floor; it only leads to the Central Hall so there are plenty of easier routes!
UPPER ROOM: Search Lever – DON'T pull it yet; drop planets in holes:
Glowing Planet in nearest hole to door;
Small Planet in nearest hole to centre;
Symbols Planet in furthest hole from door;
Moon Planet in last hole ==> planets are now in correct places in Planetarium.
PLANETARIUM: Drop planets from Upper Room to correct places ==> switch on Globe ==> 2 GOLD KEYS (you should have FOUR now); search Lever – DON'T pull it yet; if you want **K9**, go back to Upper Room and drop Sandy Planet in any hole then come back here and press the button on the Void.
LEARNED HALL (N): North Door: you should have now found six levers marked with a


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letter; pull them to spell DIANOS; this lever (marked "DIANOS") will then open the North Door.

D Dianos's Library
I Side Chamber
A Planetarium
N Wisdom's Hall
O Learned Hall (S)
S Upper Room
DIANOS Learned Hall (N)

Take any route back to the Central Hall – the North Passage is the easiest and you can now pick up the sack of gold from there.

CENTRAL HALL: Cast Dispel Evil to make the Demons vulnerable; kill them – the 3x100 Mind Blast is especially effective! You need four GOLD KEYS plus the number from the Thief. The keys are: two in Planetarium; one in South Chamber; one in Kitchen. Search Keyholes to discover their numbers; use keys in the order 1432 ==> LEVEL FIVE.

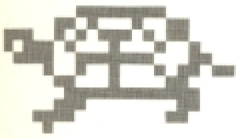
LEVEL FIVE

GREAT TOWER: Get Marble; leave quickly!
NORTH BRIDGE: Marble; walk on every tile until you find the one that creates the Skull; insert Marbles in Skull ==> E door in Ward Room unlocks.
WARD ROOM: Get Acid and Blood; leave quickly; the S door only opens from the other side, much later.
HELM'S BRIDGE: Pull first lever; walk to middle; drop you diary behind you; pull the second lever; the monster cannot touch you if you have dropped your diary in the right place – it will push you and the diary along; walk back and press the button ==> Strength Potion; pull third lever when the monsters are at the far end to seal them off; retrieve your diary; the door E unlocks automatically.
HELM'S VIEW: Emerald; ignore the bars and lever – you will find out later what they do!
GREAT CHAMBER: Dispel Trap Spell, Cure Poison Potion; caskets (on pillar tops) contain Dispel Trap Spell, Ruby, Amethyst, Tiger's Eye; you have to Teleport to the pillar tops from the East Cellar and jump quickly around them to get both caskets; use Strength to drag the block away from the E door – it is unlocked by the lever in the Separator.
CELLAR STAIR: Orb of Kamul – you will learn later that it is strengthened by picking up Gems – make sure you get them all! The lever is for smashing things with the "nutcracker".
SOUTH CELLAR: Ignore it – you will discover its purpose later!
MAIN CELLAR: You need the Blood Key to open the W door – this comes much later; Bless Potion Spell, Urn; smash the Urn with the nutcracker in the Cellar Stair ==> Emerald.
GREAT CELLAR: Magic Missile Spells.
EAST CELLAR: Immortal Potion (save this for the endgame!), Cure Poison, two Stamina Potions – but you can only have one – the 20x10 is much better as it can be Blessed to make a 20x50! Stand on skull; throw Blood at Pentagram ==> Teleport to top of pillars in Great Chamber.
EAST PASSAGE: Get all the Gems; avoid the Teleport Tiles (the East side of the passage is safe apart from the last tile but one).
SEPARATOR: Use a small item (e.g. Emerald) to push all the bombs to the sides (east and west) – you can then walk around safely; use key on keyhole ==> S; pull lever ==> E Door in Great Chamber unlocks – go back there now!
OUBLIETTE: Search Skull ==> Token, Tiger's Eye.
HIGH PASSAGE: Pull middle lever to create a keyhole in the Sea Watch; go to the far top corner to start the monster moving, but get out of the way quickly; keep jumping from stair to high ledge and over gap to get Gems; eventually you will also get a key for the Sea Watch.
AXEL'S LEAP: I usually walk round to the items; push them out of the way and stand in the middle; jump when the monsters approach and you should take minimal damage – they back off again; pick up the items and get out quickly. A pile of bones on the other side of the pit can be used to leap on top of the items and reduce the damage when you jump; Orb, gold.
SEA WATCH: Spider Poison, gold; if you pulled the right levers in the High Passage there will be a keyhole; if you got the key from the High Passage you can use it to go W.
Axel's Fall: Insert Emeralds in Skull by standing on edge of first floor board; jump over pit.
BOKSON'S HALL: (Nasty!) DON'T pull the LOWER lever until you have USED the Spider's Key – it destroys the Key! Pull Upper Lever; jump down lift hole; drop Spider Potion on floor ==> Spider dies and leaves Spider's Key; go down again and get key – jump back on lift quickly and go back up; use Spider's Key in keyhole to unlock W door. Get Lead and gold from chest; go down; pull lower lever to remove bars. The other lower lever is to activate the lift on your return journey.
VOID: Water Potion and gold in the air – ignore them – they will fall automatically on your way back later; make sure you find THREE exits – N, W(N), W(S).
NORTH OF VOID: Magic Shield Potion, gold; stand on strongbox to press button ==> Ruby.
Lord's View: Solve "Numeric Riddles for Beginners" ==> 741 ==> S.
SIDE ROOM: Lever activates buttons on Lord's Watch (but not until you have been there!); the key for the chest is in the Lord's Watch (just gold), however by the time you have got the key the chest will have fallen down a pit – don't worry it is now in the Great Cellar and you will be passing it later.
LORD'S WATCH: Now that you have visited it you can go back and pull the lever in the Side Room to activate the buttons; press buttons ==> Chest Key (for chest in Side Room), Bridge Key, Casket – you must carry this with you; the Bowl is for later use.
GREAT BRIDGE: Insert Rubies in Skull; insert Bridge Key in Keyhole; insert Token in Slot ==> W.
WEST WARD: Use Strength to move the board a little to the side then push it all the way along so that you can jump on to it and reach both the lever and the door; lever ==> N; Gems, Amethyst.
MAGNUS'S WARD: The Casket you carried here from the Lord's Watch will now open, you should go back to the Lord's Watch NOW.
LORD'S WATCH (second visit): Open the casket ==> Lead; drop Acid and TWO Lead in Bowl ==> two GOLD.
MAGNUS'S WARD: Insert Amethysts ==> N; insert GOLD ==> unlocks N door from High Parapet.
HIGH PARAPET: Use GOLD in previous room to unlock N; lever ==> lift; jump up; read book; jump over next section of ledge; Stamina Potion (5x200!).
INNER WATCH: 2 Jades, Blood, Gems, Green Casket, Red Casket, Key; the Key is for the this Keyhole (E) but you shouldn't need it; DON'T attempt to take the Green Casket East.
CALIBAN'S VIEW: Blood Key – this is for the West Door in the Main Cellar – yes, you have to go all the way back! BUT FIRST – you must go back to the Inner Watch and pull the lever, this will remove the block on the East door – you are going to teleport back here and use it. On the way back to the Main Cellar make sure you pick up the Red and Green Caskets from the Inner Watch, all the stuff from the Void and the gold (if you want it) from the Chest in the Great Cellar.
CALLIBAN'S CELLAR: Jet; press button ==> Banish Spell; stand on skull; throw blood at Pentagram ==> Teleport back to Caliban's View - the sole purpose of that whole exercise was to get the Green Casket through the E door of the Inner Watch! If you pulled the lever on the Inner Watch you can now go E.
INNER WARD: Petrify Spell; the cellar has moved to here!
OPEN BRIDGE: Pull lever ==> N. You can now go back to the North Bridge (the second room on this level) and you will discover new stairs leading to a New Cellar!
NEW CELLAR (from North Bridge): Dispel Magic Spell, Jet, Gems.
AXEL'S STAND: Orb; press button ==> Gems; insert Opals ==> E. (Wot! No Opals? Smash the Orbs with the nutcracker in the now conveniently close cellar!)
LAST WATCH: Better do a SAVE here! Use the Immortal Potion to cross, but don't take it with you – drop it here so that when you come round again you can cross again.
LAST BRIDGE: Insert Jets; insert Tiger's Eyes; insert Turquoises; (careful timing to reach skulls). Wot! No Turquoise? That is because neither of them exists – you have to create them – one is made by Casting Petrify on the Water Potion from the Void; the other is made by Casting Dispel Magic on one of the Power Gems in the Ward Room (I did warn you to save before crossing the Last Watch!).
GUARD POST: You could use an Immortal Potion to stop this Skull draining your Stamina – but I use it for other purposes. You have to let this Skull drain you down to less than 10 Stamina, then insert the Bloodstones ==> E; the 5x200 Stamina Potion from the High Parapet is useful at this point! Wot! No Bloodstones? They are actually the Jades from the Inner Watch – if you put a Jade in the Green Casket you will find a Bloodstone in the Red casket! (Now you know why you went to all that trouble to get the Green Casket through the Inner Watch Door – it won't let Bloodstones through either!)
INNER CHAMBER: DROP EVERYTHING
DIANOS'S LAIR: Go straight through Middle Door – you are not yet powerful enough to challenge Dianos; you will fall through to the Great Cellar with some more Gems; get them all; return to Inner Chamber getting the Immortal Potion along the way.
INNER CHAMBER (second visit): Put the Immortal Potion, Banish Spell and Kamul's Orb in the Strongbox – they will teleport to the Strongbox in Dianos's Lair.
DIANOS'S LAIR (second visit): Retrieve your possessions from the Strongbox. Wait for Dianos to appear. To defeat Dianos you need to cast both Mindblast AND Banish. The Mindblast must be powered up by Gems – you DON'T need to have found them ALL. To cast the Banish you must be touching Dianos which drains your Stamina unless you have a dose of Immortal Potion left. If your Orb is at power 245 (the highest I got) then Mindblast, touch Dianos, ONE Banish is sufficient. If your Orb is down at 189 (the most I could get without going through the Middle door on the first visit to the Lair) then it is too weak – you need more Gems. If the Orb is at 195 then Mindblast, touch Dianos, TEN Banishes will defeat him – but you probably need the Immortal Potion to touch him for that long!

Once he is dead, just take the head and leave via the middle door.

THE END!

Hurrah! many thanks for this solution to John Sweeney from Nottingham. John in turn would like to thank Darren and Jackie at The Guiding Light (0898-338933) for helping the couple of times that he got stuck!

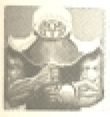




GUTLESS GULLY

On both sides of Gutless Gully are two mountains – the Twin Peaks as they are known locally in the quiet town of er, Twin Peaks. Normal looking gamesplayers play normal looking computer games in their bedrooms, but underneath this domestic façade is a great tangled web of shandiness and cowardice. *David McCandless* receives his regular shipment of cheats...

X-OUT



The continuing saga of the *X-Out* cheat. The story so far: X-Out has arrived in the sleepy town, to find fish in his coffee and a dark intaglio of relationships and murder behind the apparent mundane reality of the town peoples' lives. X-Out has a dream about two dwarves who tell him about two cheats (one should work): the first dwarf, **Nicolas Donaldson**, says you should buy a ship then choose the invulnerability sign. Then click on the rectangle that tells you how much money you have and your money should go up by 500 creds. After that feed your used sign to the refund monster. Repeat this process for lots of dosh. The second dwarf, called **Stephen Sumner**, said you should buy the most expensive ship and then take the cheapest satellite and place it on your money. You will now have 500,000 credits in total. X-Out sighed and tucked into his cherry pie.

F-19 STEALTH FIGHTER

How's this for evasive action? Flight Lieutenant **P. O. Callghan** has found that if your jerry can's running on air and the bally hun are giving you a jolly good ground-to-air thrashing then 1) press ALT-H to get the pitch lines on your HUD; 2) Fly upside down; 3) Turn off your engines; 4) Keep your plane at about –10 degrees on the HUD. And wonders upon wonders your sparrow will continue to climb at 500 ft/min at 100 km/h, taking you out of danger. How do people find these cheats?

GOLD OF THE AZTECS

Bit low on the old tips this month, so rather than having an empty white space at the bottom of the page, I think we'll have a chunky, readable slice of *Gold Of The Aztecs* tips.

SCREEN 1 – Press fire straight away to cut yourself free and then take five steps right to go to the next screen.
SCREEN 2 – As soon as you enter, get gun out, duck and fire five bullets. Put gun away and take four steps right, stop and get gun out. Fire one bullet upwards to kill the monkey, put gun away, and take three steps right to go to the next screen.
SCREEN 3 – Immediately take three steps right and then somersault onto the next screen, avoiding the plants.
SCREEN 4 – Get gun out and fire diagonally down right to shoot the three snakes. Take one step right, then pull gun and shoot one bullet right to kill the large snake. Reload gun.
SCREEN 5 – Immediately get gun out and shoot two bullets to the right to shoot head off skeleton. Put gun away and take seven steps right, then somersault, avoiding the bridge collapsing.
SCREEN 6 – Duck after landing from the somersault to avoid the bird, then take three steps to the right.
SCREEN 7 – Pull gun out, duck and fire the rest of the bullets, so it reloads for you. Put gun away and take three steps right. Duck, pull gun out and shoot three bullets. Put gun away and take four steps right.
SCREEN 8 – Immediately pull gun out and shoot eight bullets to the right, killing the monkey, then duck (without putting the gun away) and shoot three bullets to kill the native. Put the gun away and take seven steps right.
SCREEN 9 – Pull gun out, duck and shoot the remaining four bullets at the natives, killing them (the 4th will not fire, but reload). Walk right off the screen (seven steps).
SCREEN 10 – Take one step right, then four shuffles (tap joystick right). Get gun out, duck and shoot one bullet at the panther, killing him, put gun away, take one step right and pull lever (press space three times). Take two steps right and pick up gold. Turn around to face left and take five steps to go off the screen.
SCREEN 11 – Get gun out, duck and fire the complete magazine at the natives until Brett has reloaded, then put gun away and take seven steps left.
SCREEN 12 – Get gun out, duck, shoot natives. Then put gun away and take seven steps left to go to the next screen.
SCREEN 13 – Take one step left, then tap right to face the now opened entrance. Move forwards to complete first level.



NUKE THOSE BABIES

Yes, it's Auntie Macca, the only right wing, lefty, anarcho-communist, psycho problem page writer. Let's tune in on her thought for the month: "People who can't solve *Treasure Island Dizzy* should be rounded up in a field and nuked!" (Thank you Auntie).

Coincidentally, 11-year old **Jonathon Stubbs** (whose wife is none other than that queen of mime – two words, second word is 'off' – Una Stubbs) is having trouble with *Treasure Island Dizzy*. He's worked out that by putting the heavy weight on the hook this enables you to get higher, but he's hampered by another block and the water. Also how does the remote control detonator work? Can anyone help this poor, embryotic half-shape?

Similarly, **Lee Clifford** (sounds like he should be in a Listerene advert), is having a bit of 'trouble' with the Bezerker in *Warhead*. Oh dear. "I've tried everything from mining him to blasting him with missiles, but I can't beat him." Have you tried kicking him in the groin, Lee? That usually works. Especially if you're wearing Auntie Macca Poll Tax protestors' steel cap Ninja boots. But can anybody help poor old Lee?

If you have a problem and nobody else can help you, and since the A-Team are no longer on TV, I suppose the responsibility falls on me, Auntie Macca. Write to me at **Crystal Tips, ZERO, 14 Rathbone Place, London, W1P 1DE.**

IMPROVE YOUR HEX LIFE!

***Jon North,* walked into the office dressed in full Santa Claus gear and carrying a sack full of pokes. "But Jon," we cried, "it's the New Year!" Does he ever get anything right?**

WHAT THE...?

Previously known as "Idiot's Guide" and "What to Do" amongst others, but I think this new heading sums up what goes on in most people's heads when scanning the page for the first time. Load in Basic on your machine, type in the listing exactly as shown on the page, SAVE it to a blank disk if you want (and keep the disk in place if the routine saves a new program), RUN it, then follow the blurb to get it going. Any requesters saying that your disk is a bit on the "dodgy side" should be taken with a pinch of salt, but if that doesn't work you can always cancel them instead. Okay? Okay.

WINGS OF FURY (AMIGA)

First up is a routine for this Domark game, courtesy of one **Alan** "Chorlton and the Wheelchairs" **Willsher**. Tap it in and run it, and it will create a file called WOF which you should execute from CLI. Once loaded, slap in your game disk and it'll load and run it with infy lives. And what do I think of the game? Well I haven't succeeded in taking off yet...

```
10 REM Wings Of Fury by Alan Willsher
20 T=0:DIM CHEAT%(1024)
40 FOR X=0 TO 176
50 READ
B$:B=VAL("&H"+B$):CHEAT%(X)=B:T=T+B
60 NEXT X
70 IF T<>2349939& THEN PRINT
"ERROR":STOP
80 C=VARPTR(CHEAT%(0)):CALL C
90 DATA 6100,00FA,0000,03F3,0000,
0000,0000,0001
100 DATA 0000,0000,0000,0000,0000,
0035, 0000,03E9
110 DATA 0000,0035,2C78,0004,43FA,
00A8, 7000,4EAE
120 DATA FDD8,2C40,4EAE,FFC4,41FA,
0078,7620,6168
130 DATA 4EAE,FFCA,41FA,006C,7601,
7ED6,615C,41FA
140 DATA 008E,2208,74FE,4EAE,FFAC,
2200,4EAE,FF82
150 DATA 41FA,008E,2208,4EAE,FF6A,
E588,2640,588B
160 DATA 4CEB,0003,0034,277C,7FFC,
000A,0030,277C
170 DATA 4EF8,0120,0036,41F8,0120,
45FA,000C,7407
180 DATA 30DA,51CA,FFFC,4ED3,B7FC,
0000,09E0,6606
190 DATA 317C,4A2C,35CA,4E73,7ED0,
2200,2408,4EF6
200 DATA 7000,496E,7365,7274,2067,
616D,6520,6469
210 DATA 736B,2061,6E64,2068,6974,
2052,4554,5552
220 DATA 4E00,646F,732E,6C69,6272,
6172,7900,6466
230 DATA 303A,7769,6E67,735F,6F66,
5F66,7572,7900
240 DATA 7769,6E67,7300,0000,0000,
03F2,48E7,FFFE
250 DATA 43FA,004C,4280,2C78,0004,
4EAE,FDD8,243C
260 DATA 0000,03EE,2C40,487A,0042,
221F,4EAE,FFE2
270 DATA 2200,6718,487A,FFD6,261F,
242F,003C,9682
280 DATA 2F00,4EAE,FFD0,221F,4EAE,
FFDC,224E,2C78
290 DATA 0004,4EAE,FE62,4CDF,7FFF,
588F,4E75,646F
300 DATA 732E,6C69,6272,6172,7900,
4446,303A,574F
310 DATA 4600
```

THE IMMORTAL (ST)

While on the subject of creating new files (which I was a while ago), here's an infy vitality proglet from **Robin Sunderland** of Surrey. Bung it into your ST and run it to create a file called IMNMORTAL.PRG. Go back to Desktop, create an Auto folder and thwack this new program into it. Now reset your ST, and slap in your game disk when requested.

```
10 REM The Immortal by Robin
Sunderland
20 T=0:OPTION BASE 1:DIM
A%(1024):CHEAT=VARPTR(A%(1))
30 DEF SEG=0:REM Remove this line if
using new basic
40 FOR X=0 TO 191 STEP 2
50 READ B$:B=VAL("&H"+B$):POKE
CHEAT+X,B:T=T+B60    NEXT X
70 IF T<>&H00163898 THEN PRINT
"ERROR":STOP
80 BSAVE "immortal.prg",CHEAT,192
90 DATA 601A,0000,00A0,0000,0000,
0000,0000,0000
100 DATA 0000,0000,0000,0000,0000,
0000,487A,007B
110 DATA 3F3C,0009,4E41,3EBC,0007,
4E41,5C8F,4267
120 DATA 487A,005E,3F3C,003D,4E41,
508F,3F00,7201
130 DATA 4841,2841,2F0C,E389,2F01,
3F00,3F3C,003F
140 DATA 4E41,4FEF,000C,3F3C,003E,
4E41,588F,42A7
150 DATA 3F3C,0020,4E41,4FEC,FF00,
2A4C,4CFA,003F
160 DATA 000A,48EC,003F,4C0C,4ED4,
1986,7B4A,12CC
170 DATA FFF0,1866,7B4A,196A,000F,
16DC,2AEE,16F6
180 DATA 6361,6D70,2E72,756E,001B,
4549,6E73,6572
190 DATA 7420,6761,6D65,2064,6973,
6B20,616E,6420
200 DATA 7072,6573,7320,6120,6B65,
7900,0000,0000
```

THE KILLING GAME SHOW (AMIGA)

What do you think of this game then? Absolutely brilliant or what? (No, I didn't code it, I just like it). The only snag is that it's as easy to play as, erm... something that's very difficult indeed (like cheating on a virus killer), so here I am with a quick infy lives doobrie. Slap this into AmigaBasic and simply run it.

```
10 REM The Killing Game Show by Jon
North
20 T=0:DIM CHEAT%(1024)
40 FOR X=0 TO 13150 READ
B$:B=VAL("&H"+B$):CHEAT%(X)=B:T=T+B
60 NEXT X
70 IF T<>1261533& THEN PRINT
"ERROR":STOP80
C=VARPTR(CHEAT%(0)):CALL C
90 DATA 4CFA,00C3,0010,2C78,0004,
4EAE,FF3A,2840
100 DATA 6612,4E75,0000,0600,0001,
0002,0000,0030
110 DATA 0000,0400,70FF,4EAE,FEB6,
4BEC,0048,3AC7
120 DATA 429D,3AC0,5280,67DA,93C9,
4EAE,FEDA,2AC0
130 DATA 2A8D,2B4D,0008,589D,4295,
4BEC,0008,7A05
140 DATA 1A85,41ED,0038,5C8D,2AC8,
3A86,41FA,0050
150 DATA 9080,9281,224C,4EAE,FE44,
4A80,66A4,224C
160 DATA D8FC,0100,337C,0002,001C,
41E9,0024,9BCD
170 DATA 48D0,3080,3346,0012,4EAE,
FE38,41FA,0032
180 DATA 3218,3018,EAB8,D040,3998,
0000,0480,07FF
190 DATA FFFE,64F4,5341,64EA,4EAC,
000C,4ED0,7472
200 DATA 6163,6B64,6973,6B2E,6465,
7669,6365,0000
210 DATA 0001,0920,4E75,0FDF,43F8,
0084,31C9,0918
220 DATA 41FA,000C,7018,32D8,51C8,
FFFC,4E75,41FA
230 DATA 000A,21C8,0360,4EF8,02B0,
41FA,000E,33C8
240 DATA 0003,5894,4EF9,0002,
1000,33FC,4A78,0001
250 DATA 9E42,4EF8,3300,0000
```

STOP

Bigger than usual? You bet! Better than usual? Impossible! Any more silly questions? Only one – have you got any infy lives routines that you want to share with the world? If so, if not, or if you don't know (I think that covers everyone), send a blip or two to Jon North, Zero IYHL, 14 Rathbone Place, London W1P 1DE. Tootle pip!

MOTOR MANIAX

COMPO

WIN Five Le Mans 24hr Scalextric Sets! WIN 20 Copies Of Ocean's *Special Criminal Investigation!*

Ocean has just followed its conversion of the coin-op smash, *Chase HQ*, with the sequel, *Special Criminal Investigation*. In fact, it's so chuffed with *SCI* that it's decided to offer ZERO readers an opportunity to share the elation by winning one of five rather brilliant Scilextric sets! (S.C.I.lextric geddit?) It's the brand new Le Mans 24hr Set, featuring replicas of a Le Mans Jaguar and Porsche with working head and tail lights, controllers, transformer, and enough track to recarpet your front room. (Well, actually 12 straights, one start grid, 12 corners, two crossover tracks, humpback bridge, barriers – in short, the works!) They're brilliant and they could be yours!

Alternatively, if you miss out on one of the main prizes, you could still be in with a chance of a fab runners-up copy of *Special Criminal Investigation*. There are 20 copies up for grabs so that's 25 marvellous motoring prizes in total.

GET YOUR BOTTOM IN GEAR

Right, here's how to get a chance of motoring off with one of these brilliant prizes. Printed below is an actual transcript of the multiple choice part of the *Special Criminal Investigation* driving test. If you think you qualify, to win one of these prizes, you'll have to prove your abilities by answering these questions correctly.

When you think you know the answers, jot them down, then dial the ZERO compo hotline on **(0898) 335513** and list your answers (A, B, for example), your name and address. The call will only cost 20p (you won't be able to spend any more because you'll be unceremoniously cut off!) so it costs the same as a stamp and you won't need to leave the comfort of your own living room (or wherever you keep the phone).

THE *SCI* DRIVING TEST (SECTION A) WRITTEN.

Q1. You are approaching Ralph the Idaho Slasher. What do you do next?
A. Pull up alongside him and without taking your eyes from the road, hold up a piece of paper to your passenger window saying "Pull Over, buddy".
B. Manoeuvre yourself until you're right behind him, toot your horn, and flash your lights until the villain pulls over.
C. Press the metal to the floor, build up your speed, then ram your car mercilessly right into Ralph's backside!

Q2. You are closing in on a suspect's vehicle when two innocent road users happen to enter the highway in front of you. Do you:
A. Say to yourself 'only a fool breaks the two second rule'.
B. Start tooting your horn and flashing your lights until the two other road users pull over, then stop and then book them for obstructing an officer of the law in pursuit of his duties.
C. Get your partner to lean out of the sunroof and blow the obstructing cars to smithereens.

RULES

- Employees of Ocean or Dennis Publishing entering this competition will be run over.
- Don't argue with the Ed's decision, or you'll end up 'racing his motor'
- Entries phoned in after 31st January 1990 will be Scalextric-cuted.

WARNING

1. Make sure that you've got the permission of the bill payer to use the telephone.
2. Make sure you dial the right number – if someone answers and asks you if you like covering yourself in Flora, sticking Good Boy Choc Drops all over your bod, and locking yourself in a darkened room with 20 Jack Russells, then you've probably misdialled.
3. Make even surer that you give the answer and your name and address.





A COMPLET

This month Mike Gerrard's rather rashly decided to take his intro into his own hands (*On his head be it. Ed.*) So take it away Mike...



Blimey, I can hear you all saying, here comes *Bard's Tale III* and we're still struggling in *Bard's Tale I!* Lor, luv-a-duck. Well cease the swearing at once, oh hedgehog fans, for help is at hand. Not my hand, the hand belongs to Sandra Sharkey of Wigan. In fact she's got two of them, a left hand and a right hand. This obviously gives her an unfair advantage, as the cheeky monkey's solved *Bard's Tale I.*

However, kindness is Sandra's middle name and she's offered to share her knowledge with inferior types like ZERO readers. *(Steady on. Ed.)* There's no room for a full solution – which would take up an entire adventure section – so here to be going on with are Sandra's main tips on *Bard's Tale I: Tales of the Unknown.* Her references to co-ordinates explain the best way of mapping the game.



BARD'S TALE I

Garth's Equipment Shoppe is in Main, a lone building on the right – see the map on the inlay. The Review Board is in Trumpet, and Roscoe's Energy Emporium can be found in Grey Knife.

To get into the cellars of Skara Brae, go to the Inn in Rakhir and buy a drink of wine. You will then be transported down to the cellars.

Once you can defeat the statues you can build up your team quickly by going around Skara Brae fighting all the statues. Save the game frequently at this stage to make sure you keep all the experience points.

SOME STAIR/PORTAL CO-ORDINATES

Sewer Level 1	N18 E17 (up)	N17 E14 (down)
Sewer Level 2	N17 E14 (up)	N21 E11 (down)
Sewer Level 3	N21 E5 (up)	N16 E17 (long way up)

THE MAD GOD'S NAME IS TARJAN.

Catacombs Level 1	–	N15 E16 (down)
Catacombs Level 2	N15 E16 (up)	N8 E11 (down)
Catacombs Level 3	N8 E11 (up)	–

YOU NEED THE EYE FROM THE CATACOMBS BEFORE GOING INTO THE CASTLE.

Castle Level 1	N19 E0 (up)	–
Castle Level 2	N19 E19 (up)	N19 E0 (down)
Castle Level 3	–	N19 E19 (down)

YOU MUST BE CARRYING THE EYE WHEN FIGHTING THE STATUE TO BE TELEPORTED. YOU CAN NOW ENTER KYLEARAN'S TOWER.

KYLEARAN'S TOWER

You need to get to N18 E14 to meet the Wizard Kylearan. He will be of some help to you. To get out of the first few locations go to N1 E19 and you will be teleported to N21 E21.

MANGAR'S TOWER

Beware while mapping the first level as you may be teleported onto the second level without realising that this has happened. The top right-hand corner of Level 2 is identical to the top right-hand corner of Level 1.

TOWER CO-ORDINATES

Tower Level 1	N13 E20 (up)	N0 E0 (down)
Tower Level 2	N2 E11 (up)	N17 E21 (down)
Tower Level 3	N9 E3 (up)	N2 E11 (down)
Tower Level 4	N0 E0 (up)	N9 E3 (down)
Tower Level 5	–	N0 E0 (down)

On Level 4 of the tower you can only access the stairs after all the doors have turned into walls and the walls into doors. On Level 5 of the tower don't be afraid to jump into the pool of boiling liquid, as it's necessary if you're going to complete the game. At N15 E10 you must be carrying the silver circle, triangle and square to access the hidden doors. Once through the door you will soon find Mangar.

THE MAGIC WORDS OF EASTBOURNE

Further very useful help on *Bard's Tale I* has been sent in by Philip Early of Eastbourne – at least I think that's his name, his signature sort of disintegrates after E. Philip sent a full-ish solution, but what I thought would be useful in limited space is to give you the various magic words, answers to riddles and so on. To keep you guessing, I won't tell you which word or phrase is used where, so work it out for yourself.

The words that you'll need are SINISTER, VAMPIRE, SKULL, STONE GOLEM, CIRCLE, BUY, LIE WITH PASSION AND BE FOREVER DAMNED, THOR, SPECTRE SNARE.



BARDS-TARD!

BARD'S TALE III



First there was *Bard's Tale II*, then there was *Bard's Tale I*... no, hang on a mo', that can't be right. Oh yes, I remember now. First there was *Bard's Tale I: Tales From The Unknown*, followed by *Bard's Tale II: The Destiny Knight* (though not yet converted for all machines, more's the pity). And now, just when you thought you'd never wander lost round Skara Brae again, here from Electronic Arts is *Bard's Tale III: Thief of Fate* (but only for the PC just yet).

Having done number two, if you'll pardon the expression, you begin number three, not in the familiar surrounds of the hearty welcoming Adventurers' Guild but in something called The Refugee Camp out in the Wilderness. It's still a meeting place for bold travellers, though lacks some of the refinements of the Guild – like tables, and bug-free blankets. It's here you do the usual business of creating characters, loading and saving teams – and you can, of course, load in characters from previous Bardic expeditions.

Wander in the wilderness for a while and you should eventually find Skara Brae, and discover its sad fate. There's an unnatural silence, "as if death itself has come to stay". Almost all of the buildings are empty, and rats scurry across the rafters. Well, OK, they're empty apart from the rats. Er, and the rafters. Oh, and the dripping green slime. We are talking moving graphics here, you realise.

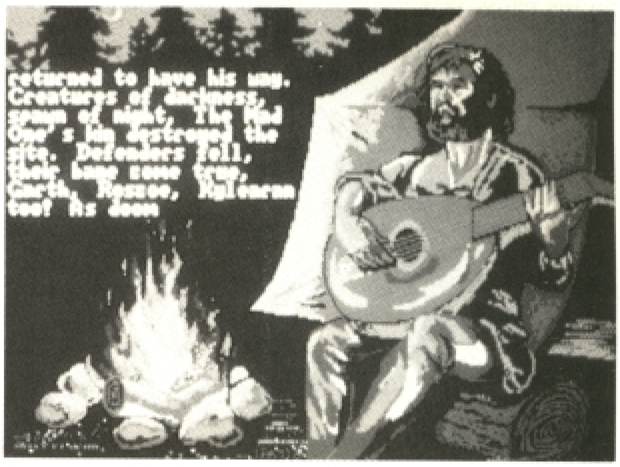
One of the buildings has been used for storage, which you can either discover by accident or by having a friendly chat to the Innkeeper of the Scrapwood Tavern, out in the Wilderness (reminds me of Huntingdon). Whatever you do, YOU MUST MAP SKARA BRAE. Or refer to a map from an earlier game. Being a bone idle blighter, I didn't, and while I found the building easy enough first time round, when I needed to start again due to... oh, we needn't go into the horrific details... could I find the wretched thing? Could I heckers!



Mike: Skara Brae has been infected by the Plague, though it certainly doesn't seem to have infected the usual array of nasty creatures, all out to do you mischief. The graphics of these are the expected high standard: slithering green vipers, miasmal curs, ferocious wildcats. Just when I was getting cocky and had seen off a few hobbits and orcs and assorted other creatures, and thought I could take on anything, I came up against a couple of Bloodfiends. Only a couple? No probs. Attack! Attack! Oops, they killed four of my party stone dead in a minute. Then they saw off the other three, zap-zap-zap. In fact these creatures were so nasty they were still inflicting damage on my party members for a while after everyone was dead!

I was so pigged off with the Bloodfiends I created a group that was 90 per cent warriors, real gung-ho guys. Black hobbits? Eat steel. Vipers? Back off, worm. Bloodfiends again? Erm, let's run away, guys. Oh-oh, no run away option. Bash-bash-bash... oops, there goes my leader. I did manage to survive this encounter, by a miracle, and then wandered off into the Wilderness and found a healing shrine to swop wealth for health and restore those of my team that weren't beyond restoration.

Although I enjoyed saying hello to the familiar *Bard's Tale* playing screen – and this one works exactly like the



previous two, pooling gold, readying weapons, trading items and so on – I couldn't help wondering quite what was new about it. In one sense the entire story is new, of course, with Skara Brae destroyed and no banks, casinos, Equipment Shoppes or Energy Emporiums to be found. This should delight the addicted, who'll have to find alternatives to all these... though in some cases there are no alternatives. There are many new spells to learn and cast as well. But you're playing the same basic game and I was starting to get just ever-so-slightly bored with the Bard. That may just be me, though, and my never-ending quest for new thrills and excitements. It's no reflection on the game, which is as professional as ever.

If you've still not solved either of the first two games, then there's not much point in going on to the third yet. But if you've made it through with a team of tough adventurers, multi-millionaires with vast amounts of weaponry at their disposal, you'll be itching to get into this latest *Bard's Tale* tale. And if that's the case then it won't disappoint. STOP

WHAT'S WHAT

TITLE	Bard's Tale III
PUBLISHER	Electronic Arts
PRICE	£29.99
FORMAT	PC
RELEASED	Out now

THE CHARACTERS BEHIND THE CHARACTERS

Some of the guys behind *Thief Of Fate* sound like they've stepped out of some fantasy game themselves. Either that or a Marx Brothers movie, I don't know. The storyline and text was written by Michael A. Stackpole, graphics by Todd J. Camasta, with additional text and some of the songs written by Bruce Schlick-bernd. I just thought you'd like to know.

GRAPHICS	85
ADDICTIVENESS	80
SOUND	80
EXECUTION	90
OVERALL	85

LAUNCHPAD ZERO

CONTACT SIMON WHITCOMBE ON 071-631 1433

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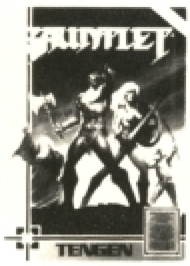
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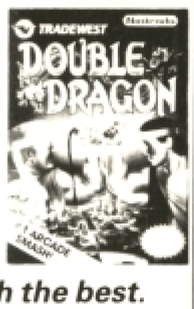




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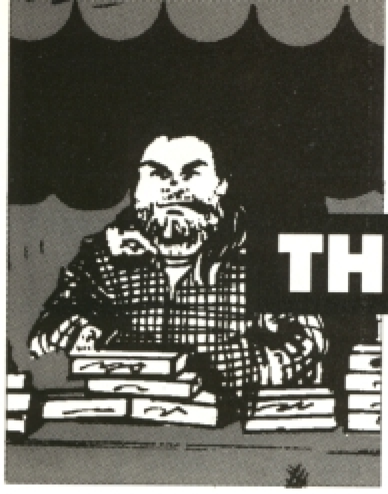
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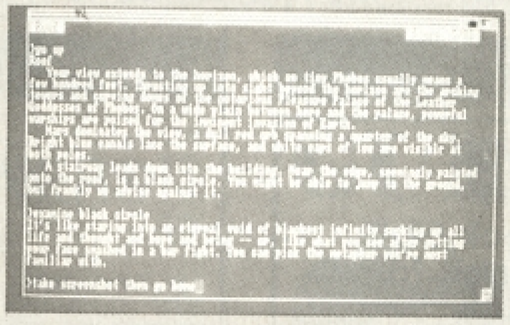
Have you knocked over any Post Offices lately? (*Bloggo! Ed.*) Er... Did you open your Chrissie cards from auntie and loads of used fivers fell out? Have you played all your Christmas pressie games to death? Are you looking for some new software at a bargain price. Then look no further than The Price Is Right. Looking for a full price game? Then NAFF OFF to another page!

THE LEATHER GODDESSES OF PHOBOS



Mastertronic/Amiga, ST & PC/£9.99

Bloggo: Here's one of those ancient Infocom titles that tickled my fancy (if you know warrimean). Bound to sell squillions on the strength of its provocative title, LPG is an economically viable alternative to petrol. (*Crap Bloggo joke. Ed.*) Sorry, *LGP* is yet another text-only adventure – what a waste of potential for loads of steamy graphics, hur hur. And in its original incarnation you could choose to play a man or a woman, as well as choosing which level of 'suggestiveness' to play. It seems to me that in the budget version the game alternates between gender. Still hours of fun can be had from seeing how many rude words the game has in its vocabulary. (But not half as much fun as my bri-nylon ladies romper suits – only £9.99 off the stall.) So, standard text adventure fare, with an entertaining story and challenging puzzles. Interactive fiction they call it – and I'm all for interaction (wink wink) and this is part of the appeal 'cos the scene is set by your imagination. You don't get graphics where some nonce tells you what a hobbit looks like. Birrova landmark adventure, somewhat aged, pricey as budgets go, but worth checking out if you're into this sort of thing.



Fwoar! Steamy! Look at those words!

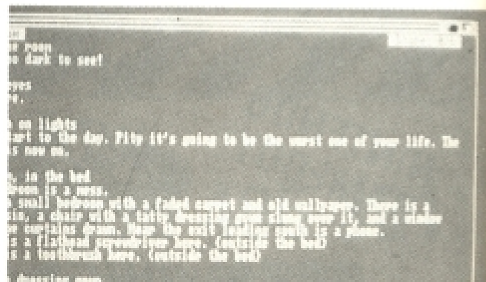
OVERALL SCORE 80

THE HITCHHIKER'S GUIDE TO THE GALAXY

Mastertronic/Amiga/£9.99

Bloggo: Once upon a silver, crescent moon in the distant time of yore, there was a company called Infocom and yea, they produced many a landmark adventure game. (*Verrily. Ed.*) Then despite selling remarkably large quantities of games, the coffers were bereft of treasure. Activision then stepped in to take over and erm... that's another sorry tale. Anyway, here comes another of the classic Infocom back catalogue games from way back, now released on Virgin's Mastertronic budget label.

The first product to appear is this text only adventure based on the popular book/radio play/TV serial – *The Archers.* er... sorry, that's the *Hitchhiker's Guide To The Galaxy.* Now this has already proven itself to be a rather fab adventure game (according to our hirsute adventure expert) but for any non-adventurers it'll come as a bit of a shock – I mean there's no hi-tech parallax scrolling with this baby. Um, it's more like a workbench screen. Still this game did originate before 1986 so whaddya expect!? Anyway, adventurers will welcome the reduced price of this rerelease, and maybe non-adventurers will be similarly tempted to give the genre a bash without parting with too many squidlies. It's all done in the style of the original, as you'd expect since it was written in collaboration with the *HGTTG* author, Douglas Adams. Can't be bad.



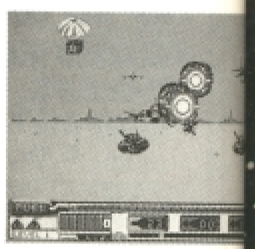
Arthur Dent wakes up to find a bulldozer about to knock down his house.

OVERALL SCORE 81

MIG 29 SOVIET FIGHTER

Codemasters/Amiga & ST/£6.99

Bloggo: Imagine you get some kids to design a game. They decide they'll make a Ferrari F-40 'sim', only they're not sure what one looks like. So they find a picture of any car (e.g. a Reliant Robin). Then they think "What are the best things about driving games? Super turbo speed, throbbing engines, skids and crashes." Then they cram all of these things in (with scant regard for trivial things like realism).



Look, has anyone s H-Bomb anywhere?

Well, this is a simple analogy for what the Codies have done with *Mig 29.* It's a fly into the screen, air shoot 'em up that's cribbed straight from *Afterbanana.* The main sprite is a rough approximation of its namesake and the payload capabilities border on the ridiculous. Now and then a parachute drops onto the screen with more ammo or fuel. The height of naivity comes when you're given a hydrogen bomb(!). It appears as a large, black blob with an 'H' painted on it, hanging unaerodynamically from your fuselage which tastelessly explodes in a simulated mushroom cloud! Sound is crap and end of level helicopters etc. a tad monotonous. In fact "absolutley brilliant" it ain't. Maybe I'm being hard on the Codies who are, after all, are a national institution. You may argue that this game is for nippers (*Not geriatric, dodgy, fat market stall holders. Ed.*), so I'll give it a chance to redeem itself. I'll throw it out of the window and if it makes a 'plink' sound I'll score it high. (Sound of window opening and disk being flung out.) "Plonk!" Oh dear.

OVERALL SCORE 40


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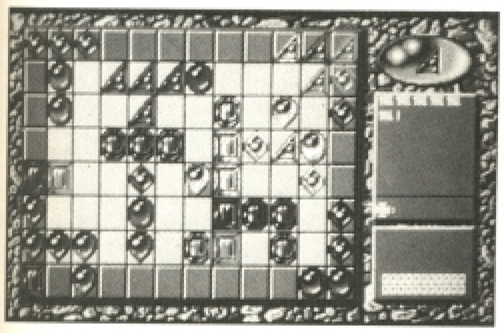
If you could travel faster than the speed of light, you'd see yourself running behind you. But you'd already have seen yourself when you were there. Is that déjà vu? Perhaps not, but this is – our look at old games on new formats.

ISHIDO

Accolade/Amiga/£24.99/Out Now

Paul: Described as "the way of stones", *Ishido* is more like "the way of options". There are two different scoring systems, loads of different styles of board and stone (plus an editing section for you to create your own board) and competitive, co-operative or solitaire play options. If you can come to terms with all these options then the game itself will seem positively straightforward. Not easy mind, just straightforward.

The purpose of *Ishido* is to match stones by either design or colour. Much



like dominoes really, except if you're trying to match against two stones, one must match by colour and one by design. The ultimate achievement is a four way, where a stone is matched on four sides: two sides by colour, two by design. The advantage of a four way is that it earns you not only money but also a chance to consult the oracle about life, love and the way of stones.

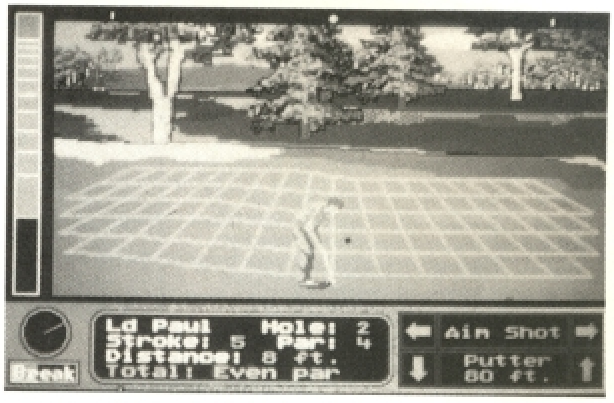
Despite some of the colours being a little similar, *Ishido* is a well designed game. Attractive to look at and easy to operate, it doesn't take long to get started. Stopping is more of a problem.

GRAPHICS 84	ADDICTIVENESS 88	OVERALL 87
SOUND 70	EXECUTION 87	

JACK NICKLAUS

UNLIMITED GOLF & COURSE DESIGN

Accolade/Amiga/£29.99/Out Now



Paul: I've never been a great fan of golf, a game for fat businessmen with no dress sense. However, golf games on the computer are more my cup of tea. (Or tee for that matter. Ho ho ho.) All the fun of the game without any of the walking about or snobby Surrey club rules.

The original *Jack Nicklaus* game has been much reviewed and much admired. Despite irritating delays while screens are uploaded and even more irritating shots of Jack's grinning mug, the game is extremely playable. The courses are great to look at and even better to play. True ZERO Hero stuff.

Where *Unlimited* goes one better is in the course design section. Combining your interests in Inigo Jones and the Marquis de Sade, you can design your own courses. The straightforward control system means there is nothing to stop you designing the course of your dreams. (Or nightmares.) An excellent extension to an excellent game.

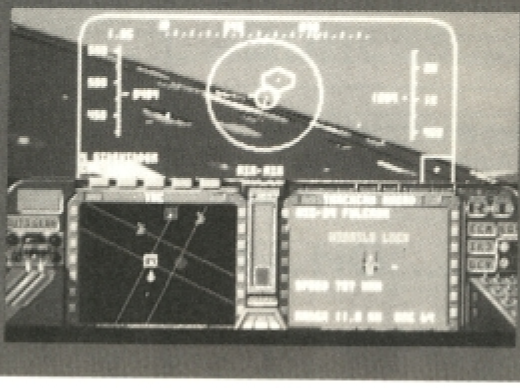
GRAPHICS 85	ADDICTIVENESS 90	OVERALL 91
SOUND 70	EXECUTION 83	

F-19 STEALTH FIGHTER

Absolutely yonks ago, there was a competition in *The Indy* (you know, the really trendy Kid's Section thingummy of *The Independent)* to 'be a ZERO journalist for the day'. The prize involved reviewing *F-19* on the Amiga, going for a quick spin in the MicroProse plane, and all that dinkum. Well, among the several hundred entries from *Paul 'Lemme Reviewit' Lakin* was one from *Alex Richardson* of Brean, Somerset. And – rather spookily – he won!! And this is what he had to say:



Alex: They certainly know their presentation, these MicroProse bods. From the sunglasses and coffee cup sitting on the table during the mission briefing to the many external camera views, *F-19* adds up to one impressively detailed package. It comes with a brilliant glossy manual which tells you all you need to know about being a Stealth Fighter pilot, plus a cardboard cut-out keyboard overlay with all the controls printed on. This is absolutely essential as you'd need a massive memory to remember them all!



Gameplay varies from the nerve-wrackingly suspenseful to the gut-wrenchingly exciting as you duck through enemy radar nets and take on the top enemy fighter jocks in a fight for air supremacy. The graphics are absolutely stunning: the ground detail is all there right down to the individual missile launchers at SAM sites. And it's all as smooth as a baby's botty. If you're into flight sims, then you certainly won't go far wrong with this...

GRAPHICS 93	ADDICTIVENESS 91	OVERALL 94
SOUND 84	EXECUTION 95	

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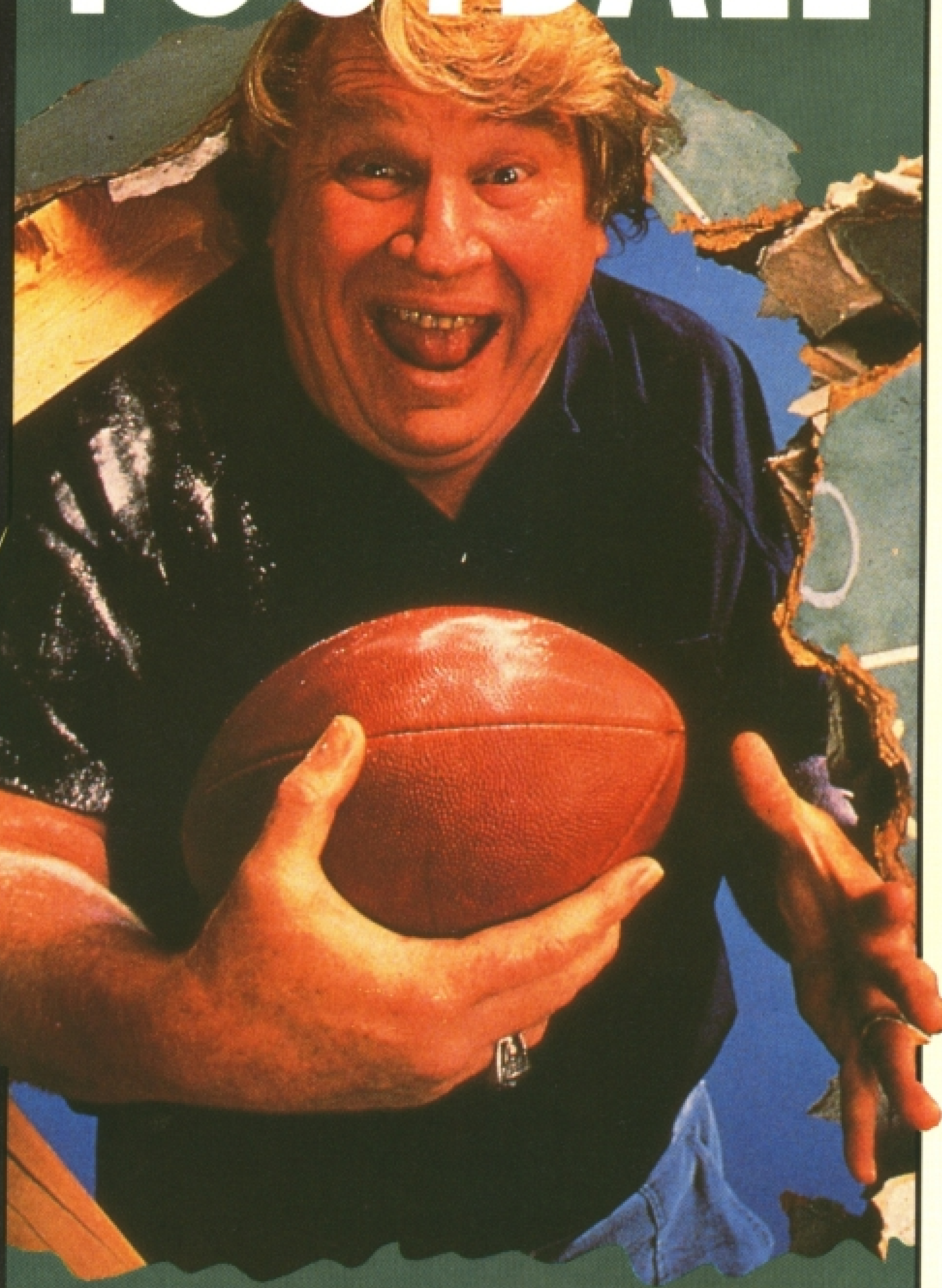
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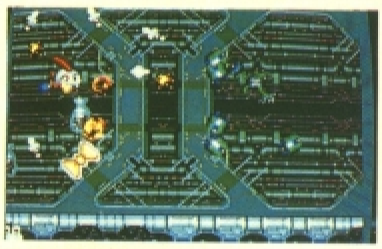
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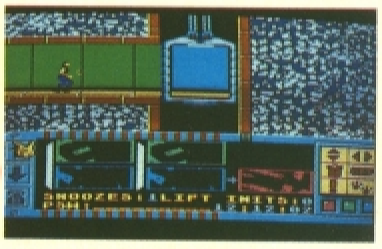
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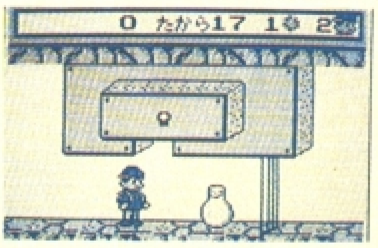
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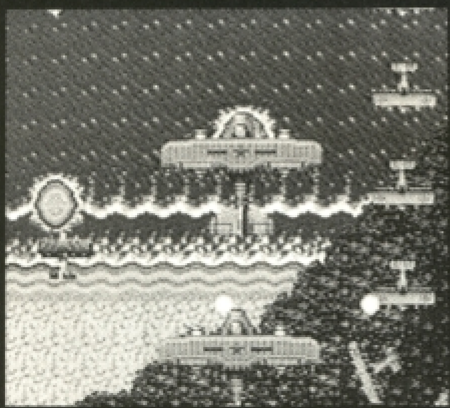
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QUICKIES

It's time to get ready for the exciting release of the following four Lynx titles: *Roadblasters, Robo Squash, Rampage* and *Rygar*. Particularly interesting should be *Roadblasters* since it features spectacular sound samples. The guy that produced *Klax* is also responsible for *Roadblasters* – so make sure you keep an ear out for it!

Remember the Rainbird game *Flying Shark*? Well Toaplan in Japan has produced the sequel for the Mega Drive. Called simply Same!, Same!, Same! (*Shark!, Shark!, Shark!*) the game places you in the seat of a biplane. *Shark!* is a horizontally scrolling shoot 'em up featuring the most incredible power-ups and end-of-level planes and ships.



Shark! etc out on a Mega Drive near you sometime next year.

Nothing's been confirmed yet, but Atari has hinted at a Lynx version of the cartoony *Nine Lives* featuring none other than our old favourite Bob Cat. What is it with Atari and cats?

Just when you though you'd heard the end of Bomb the Bass and all their little ditties, Mirrorsoft is about to launch *Xenon II* on the Master System. The highly acclaimed Bitmap Brothers shoot 'em up will accompany two other Mirrorsoft titles on the Master System, *Speedball* and *Back To The Future II*.

Engine drivers keep an eye out for these new hot releases: *Peach Boy* (cute arcade adventure), *Strip Mah Jong, Mah Jong Fairytale* (mild version of the previous title), *Jack Nicklaus Gold, TV Sports Football* and *Champion Wrestler*.

CAT AMONG THE CONSOLES

It's no secret that Atari is planning to unleash a new console to a suspecting audience. Question is just what will be inside the console. At present details of the new machine – dubbed Panther – are sketchy, but the following facts, semi-truths, rumours, lies (call them what you like) are circulating:

■ The Panther will boast better-than-ST/STE graphics and sound hardware. No definite specs yet, but sources at Atari have touted 24-bit (true) colour and 16-bit sound (but does that mean two 8-bit channels? The Lynx is supposed to have 32-bit sound – in fact it has four 8-bit channels).

■ ST compatibility has been ruled out. Atari wants to sell the machine to games players – that includes existing ST owners.

■ Processor will be one of the 68K family. The 68000 is the most likely choice; it's cheap, fast and already in use in the ST, Amiga and Mega Drive.

■ A price of £140 has been suggested – however, Atari reckoned it would bring the Lynx out at £100; it eventually appeared at almost double the initially-quoted figure.

■ Nine developers already have the machine in the UK. That means you definitely will be hearing a lot more about it in early 1991.

FORTRESS OF FEAR

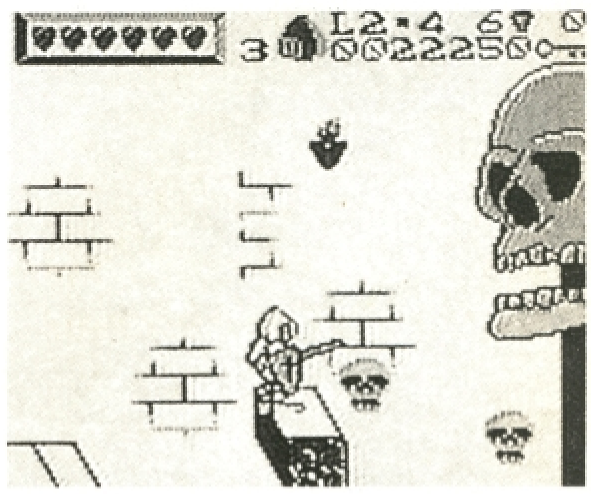
Acclaim/£26/Game Boy

The Game Boy is taking off in leaps and bounds. *Fortress Of Fear* just goes to show the wealth of games available overseas – if only Nintendo would start bringing them over here.

Fortress Of Fear is based on the oldest of NES series, *Wizards & Warriors*. In fact, this latest mythical tale is the tenth W&W game! Of course, on the Game Boy, it's the Boy's very first taste of wizardry wonderment.

The saga continues with the evil wizard Malkil abducting Kuros's favourite member of the royal family, the fair Princess Elaine. No calling out the Royal Guard for this princess, oh no, the gal's used to this sort of thing, after all this very same thing has landed her in trouble nine times before. You'd have thought she'd have got some decent security by now, but alas poor Kuros must again trek through the treacherous woods of Zanifer to the foreboding castle known as the Fortress of Fear.

There are five chapters to be completed, with 18 short levels in each. Scattered throughout the predominantly horizontal levels are chests and keys. Putting one inside the other will reveal a helpful object – anything from a healing potion to jumping boots (!). Whether the little goodie is an extra life or just a cheap gem, every chest should be opened as a treasure is sure to lie within. Also along the way you'll find



Deep within the Fortress of Fear you encounter the Skull of Terror – scary stuff!

lamb chops and goblets of ale; these will increase your life meter, while contact with the castle's occupants will most certainly not.

Although *Fortress Of Fear* could easily be written off as a *Marioland* clone, on closer inspection it reveals much of *Wizards & Warriors*' own contribution to the platform genre. If you want something that is much more than a straightforward platform game, with cunning as well as content, *Fortress Of Fear* comes up with the goods.

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COMPO CRITICAL INTEGRATION

WIN! A SONY PORTABLE CD PLAYER AND A YEAR'S SUPPLY OF D.I. BUDGET RELEASES

Part flight sim, part shoot 'em up with a bit of strategy thrown in for good measure, *ATF* was something of a smasheroonie on 8-bit. Now the 16-bit revamped version *ATF II* has seen the light of day. To celebrate this and the success of their newish budget label, Digital Integration are offering some rather fab prizes.



For the winner there's a Sony Mega Bass Discman portable CD player. Plug it into your home or car stereo or use it to irritate everyone on the bus. Five runners-up will be receiving a year's supply of Digital Integration's budget software through their doors. (Provided the letter box is big enough.) Not bad, eh?

RIGID DIGITS

To get your grubby little hands on one of these distinctly clean prizes all you need do is cast an eye over these four questions concerning Digital Integration and its world. When you've sussed out (or made a wild guess at) the answers, then it's time to start getting busy on the telephone. Ring **(0898) 335513**, give the number of each question followed by the letter of the answer (i.e. 1.B 2.C etc). Then state your name, address and the format of your computer.

1 Which was the Flight Sim that won the European Leisure Computer Awards' 'Simulator of the Year'?
a) *F-16 Combat Pilot*
b) *Fighter Pilot*
c) *Tomahawk*

2 What does ATF stand for? (And we're not talking Abnormally Tacky Film here.)
a) Advanced Tactical Fighter
b) Attacking Tactical Force
c) Advanced Training Force

HEALTH WARNING

1. Make sure you've got the permission of the bill payer to use the phone.
2. Make sure you dial the right number – if someone asks you if you're wearing school uniform, hang up.
3. Make especially sure that you give your name, address and the format of your computer.

3 What is the name of Digital Integration's 16-bit Budget range?
a) Budget 16
b) Action 16
c) Fighting 16

4 How many tanks, ships and aircraft are there in the ATF box illustrations?
a) 6
b) 7
c) 8

RULES

● Employees of Dennis Publishing or Digital Integration caught entering will be shot down in flames.
● Entries phoned in after 31st January 1991 will be tactically ignored.
● The Editor's decision is final.

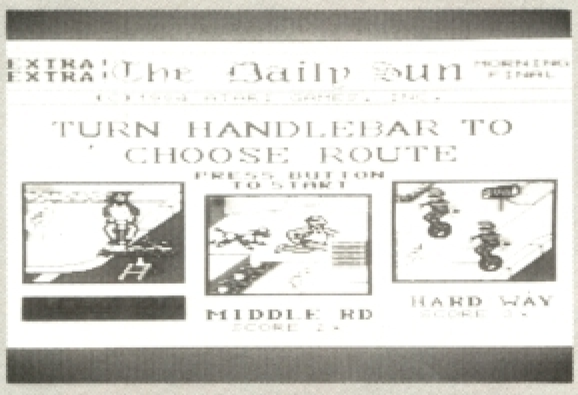
PAPERBOY

US Gold/£29.99/Master System

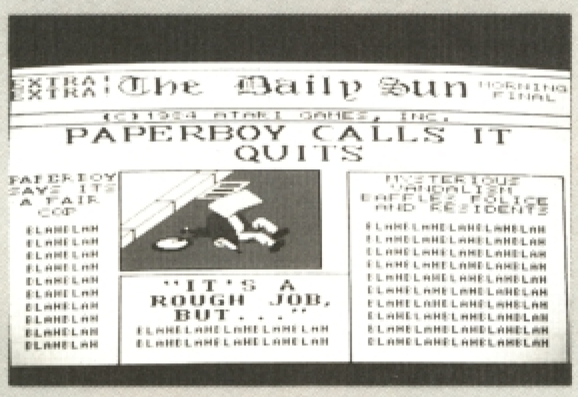
No excuses for not knowing what the plot's all about. This game is old. Real old. Why, I remember when I was but two foot high and couldn't even step onto a skateboard... (*Oi! Monteiro, you're straying. Ed.*) So, anyhow your job is to successfully deliver papers to houses along a route over the course of a week. Your aim is to lose as few customers as possible.

Burning down the street on a BMX, you've got to lob papers through the letterboxes of your customers and try to smash the windows of non-customers. Yes, yes, I know – sounds like great fun. The trouble is you've got to work at getting papers in letterboxes; smashing windows is a cinch. If you miss mailboxes, home owners withdraw their subscriptions.

Completing a perfect round encourages non-subscribers to subscribe. Scattered along your route are numerous obstacles; some mobile, some stationary. Stereos, rastas on BMXs, babies, cars, skateboarders on acid, lamp posts, killer tomatoes – they're all there. Well, okay, perhaps not the killer tomatoes. Despite its simplicity and age, *Paperboy* is surprisingly addictive. It certainly brings out the vandal in you. The graphics are very colourful – the best of all 8-bit machine versions. And the breaking glass sound effects are a real treat.



Choose your route and get cycling. Plenty of extra papers can be picked up on route, so don't worry about being over enthusiastic with your throwing arm.



Too many windows and not enough letterboxes mean you end up in the news instead of delivering it.

THE VERDICT 83

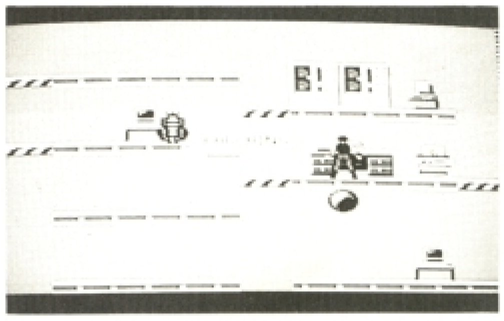
IMPOSSIBLE MISSION

US Gold/£29.99/Master System

Yet another golden oldie makes an appearance on the Master System. Old – well he must be by now – Elvin Atombender wants to destroy the world. As agent 'I'm not a number' 4125, it's your task to somersault your way through Elvin's tower complex in search of pieces of a password puzzle which will crack Elvin's mainframe and bring the whole place down.

The bits of password are hidden all over Elvin's domain, so you must search the furniture while avoiding Atombender's many menacing mechanoids. Robots fire short electrical pulses, so with skill you can leap over them, pick up a password and be out of a room before Atombender's had time to shoot a penguin.

Once again, the Master System version of a classic game proves to be the best. A combination of excellent sampled sound, tremendous character animation and involving gameplay mean you will stay forever.



Agent 4125 takes some time out to have a slash against some discarded desk. A risky venture considering the droids nearby.

THE VERDICT 86

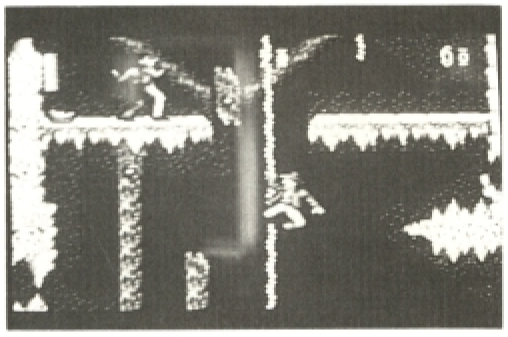
INDIANA JONES AND THE LAST CRUSADE

US Gold/£29.99/Master System

The man with the whip, thong and chain is back and this time he's brought his kinky dad in on the act.

The third in the *Indy Jones* series, sees Indy trying to find the Holy Grail before the Nazis get to it. All he has to help him are his father's sketchy notes, jotted down on a pad posted to him from his father in Italy.

Indiana Jones And The Last Crusade is based loosely round the film and is consequently split into various parts. In the first scene, you have to search a network of caverns, caves and chasms to reach the Cross of Coronado. The ancient artefact has been stolen by treasure looters, who aim to use it for their own gain. You must first find the whip and then fight your way past thugs or put the cross in a museum where it belongs. Having collected the cross, you must escape on the roof of a circus train to level two.



Indy whips out his stick and gives his dad a good thrashing..., sticks out his whip and thrashes a few snakes.

And so to Castle Brunwald, to track down the other half of the shield of the Knights Templar, which gives clues as to the whereabouts of the Grail and news of where Indy's father is held. Next stop is a zeppelin, dodging Nazis, rats and lightning. And there's more. The Grail's in sight, but disappearing tiles, invisible bridges and fake cups do their utmost to thwart your plans.

At times the gameplay can get frustrating due to untimely deaths – however, variety and stunning graphics keep you gripped.

THE VERDICT 88



RABIO LEPUS SPECIAL

Video System/£35/PC Engine

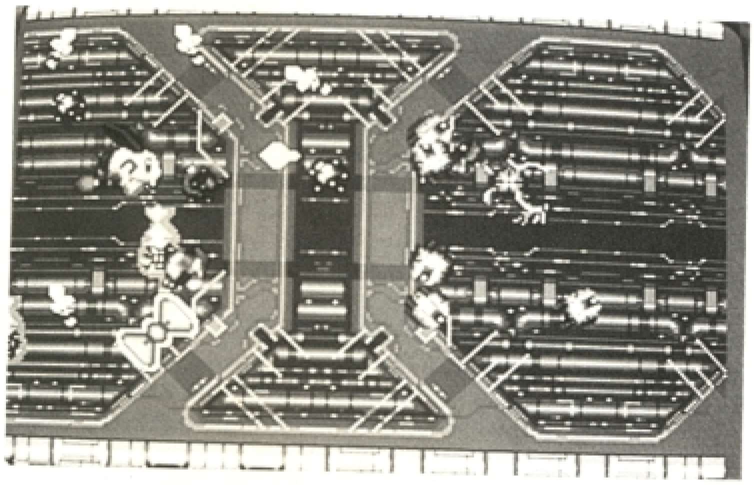
What have Bugs Bunny and Betty Boo got in common? Well, for one, they've both been mentioned just once in this review so far, and secondly they both have the same initials. However, Bugs is a completely different matter. Did you know the fun bundle of furry fondleness celebrates his 50th birthday this year? It seems like only yesterday that I was down the Old Fleapit catching up on the latest exploits of Bugs. In fact, come to think of it, I haven't seen Betty Boo down at our cinema for ages. Indeed, Bets surely isn't 50 years old, so there's a couple of things they don't have in common. Mind you, their spindly legs are the same, and those big eyes aren't exactly dissimilar, in fact, I've never seen Bugs Bunny and Betty Boo on screen at the same time. Perhaps Bets dresses up as Bugs in her spare time – the public have a right to know!

Meanwhile, over in Japan, the whole community's going Bugs Bunny crazy. Bugsmania is sweeping the country. From the youngest nip(per) to the oldest parent, everyone is dressing up in bunny costumes and going to work on specially adapted bunny rabbits, complete with harnesses. Is this a solution to their car-congested cities? Will this cure the smog cloud eternally hanging over the busy streets of Tokyo? Or, perhaps, this is another cheap public relations stunt to fool the world into thinking that Japan has gone totally mad – while secretly they're producing top-rate films and music, thus negating a need for the rest of the world all together.

Even so, the skies are full with rabbits. To cope with the rabbit traffic, a special rabbit patrol has been set up in the hope that myxomatosis won't set in. And guess what, this is your lucky day, you've been commissioned to lead two young trainees through their first day in action. So, donning your rabbit suits, you jump into the skies.

First thing you notice is that these ain't no ordinary rabbit suits. No, siree, these come complete with front-firing bullet outlets and multi-directional homing missiles. Due to the size of your pouch, the amount of missiles you can carry is limited – but I'd have thought 20 was enough for any bunny.

The law breakers you encounter in the debris-filled skies include mutant crocodiles, flying piranhas, strange mechanical monstrosities, and rogue Japanese car salesmen. Your only source of energy in the air is carrots. (Now do you believe you control a flying rabbit?) These should be picked up at all costs, as contact with the enemy or a piece of scenery will sap one of your three energy pods.



Another rather vicious mechanised attack from the world's bunny haters – boo, hiss...

While close-up fights can be dealt with by punching, and the odd flying ships by a spray of bullets, there will come a time when you need that something special – something to teach those greaseballs a lesson. This is when it becomes time for the flashing rabbit suit (!). A leftover from the Sixties, this psychedelic suit cycles through 32 colours and kills enemies by literally blinding them! So get close up or it won't be effective.

If you get through the eight enemy waves you'll be awarded the golden carrot and asked to appear in Bugs's next movie. But I wouldn't count your chickens, because this game is too damn difficult (and there aren't any chickens in it). Admittedly, the graphics are some of the best ever seen on the PC Engine with great definition of the main character.

However, the anger of getting killed so many times is too much to handle (even with three continues). If you've played shoot 'em ups all your life – like most of the Japanese have – you'll be laughing... alternatively, you'll be crying your eyes out in despair.

THE VERDICT 81

CHEATS!

Those strange people with their odd tips are back again. There's just no stopping them but they do provide some rather useful, if shandyish, information after all.

WORLD SOCCER

Sega Master System

When kicking off, press button two. Wait for the ball to arrive at the arrowed man, then press button one. A short chase later and you will have a clear shot at goal with only the keeper to beat. When playing a weaker side, shoot from further out as the keeper is slower responding.

Adrian Johnson, London SE1.

ENDURO RACER

Sega Master System

While on the title screen push the joystick up, down, left, right. You should now be able to choose which level you start on.

Scott Gracey, Glenrothes, Fife.

ALEX KIDD IN MIRACLE WORLD

Sega Mega Drive

Here's the sequence for the paper, scissors, stone games.

1) Stone, Stone. 2) Scissors, Scissors. 3) Stone, Scissors. 4) Paper, Paper. 5) Stone, Stone. 6) Stone, Scissors. To beat Janken the Great choose Paper, Paper.

John Stone, Manchester.

POWERDRIFT

PC Engine

After failing to complete a course, when "Game Over" appears, keep your finger on button one and press run twice. You should now start that level again.

Matthew Anthony, Crewe.

NEMESIS

Game Boy

Pause, up, up, down, down, left, right, left, right, button B, button A then start. You should now have most of the weaponry. This only works once, so don't be greedy and use it early on!

Alan Chang, Stanmore.

For that rather super little revelation for *Alex Kidd In Miracle World*, **John Stone** from **Manchester** receives a groovy copy of *Golden Axe* on the Mega Drive. But there's no need to despair because you too could have brown paper packages dropping on your door mat. It couldn't be simpler – honest. Just scribble down some corking console cheats and tremendously tricky tips, put them in an envelope and mail them pronto to **Cheat!, Console Action, ZERO, Dennis Publishing, 14 Rathbone Place, London W1P 1DE.**


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JOHN MADDEN FOOTBALL

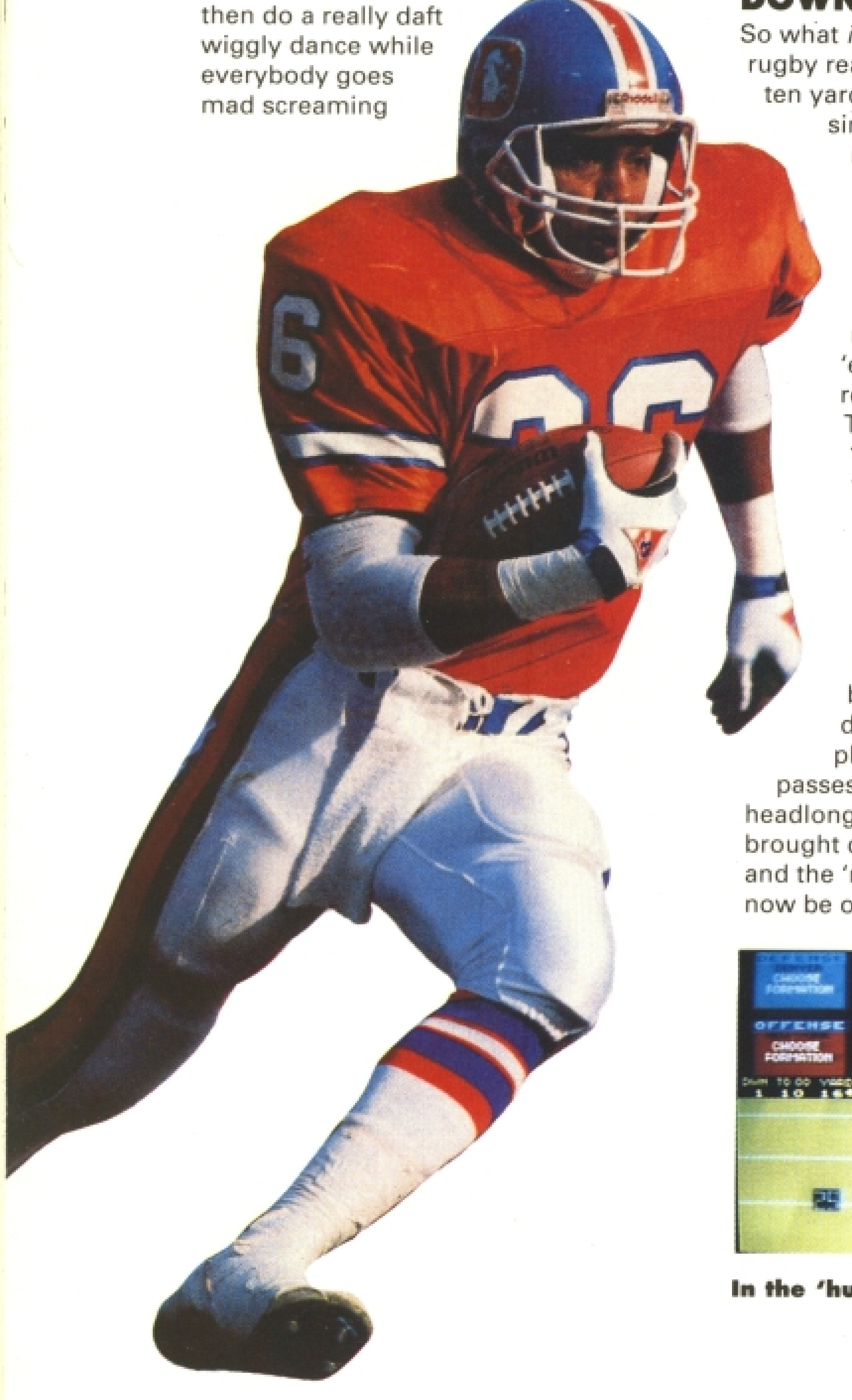
Blimey, who on earth is this John Madden chappie? He doesn't play for Liverpool or Spurs, he wears stupid girlie padding all over himself and has never even heard of *Kick Off*. Hmm, must be a player from the Northern Vauxhall Double-Glazing Challenge League or something. *(Actually, he's an American Football star. Ed.)*

Electronic Arts/£39.99/Mega Drive

CONSOLE CLASSIC

Ugh! Hup! 38-24-36! Hyugh! 31! Erm... Bleyargh! 14 and a bit! Um... I think this American Football malarkey is rather like playing bingo. The idea is to fill in your card while the quarterback calls out the numbers; then when you've got a full house, you run like hell towards the other end of the field, catch the ball he chucks to you, then do a really daft wiggly dance while everybody goes mad screaming 'touchdown'! And, as far as I can tell, *John Madden Football* is a bit of a crap game really, because I can't seem to get a full house however many numbers get called out. Oh well, I'll persevere...

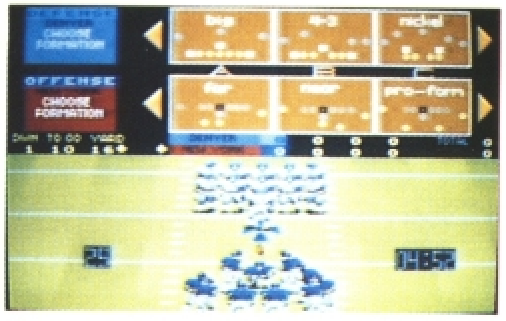
(Two hours later.) So that's what it's all about! In fact, *John Madden Football* is not only a brilliant game in itself, but also an excellent way of understanding the most confusing ball game on earth.



AM FOOTIE: THE LOW DOWN

So what *is* it all about? Well, it's a bit like rugby really. The pitch is divided up into ten yard divisions (each sub-divided in single yards). At any one moment, one side is 'Offensive' and the other team is wearing deodorant (i.e. 'Defensive'). The Offensive team controls play, and has four goes at getting the ball ten yards or more closer to the opposition's 'end zone' (goal) whilst it remains in their possession. These four attempts are called 1st, 2nd, 3rd and 4th 'Downs'. If they fail, the other team becomes the Offense.

For instance, say you're on your 30 yard line and on the Offense. You have the choice of a 'passing play' (where your quarterback passes the ball to a man who is running down the field) or a 'running play' where your quarterback passes to a player who then runs headlong down the field until he's brought down. If you try a passing play and the 'receiver' fails to catch it, you'll now be on your 2nd Down and still have ten yards to make. This time you try a running play and you make four yards before you're brought down. It's now the 3rd Down and you've got six yards to go. You try another passing play, but this time your quarterback is 'sacked' by the opposition before he's had a chance to throw the ball. You've lost eight yards in the play, and it's now 4th Down with 12 yards to go. (In other words, you're worse off than when you started.) This time you perform a 31 yard pass, and you're now at your 49 yard line with another 1st Down. Understand?



In the 'huddle'...

DORMICE VERSUS DOLPHINS

"Ee-aw, call the po-lice, cos we're the Dormice, and we're absolutely fab at passing." Erm, let's hope the team are better than the cheerleaders...

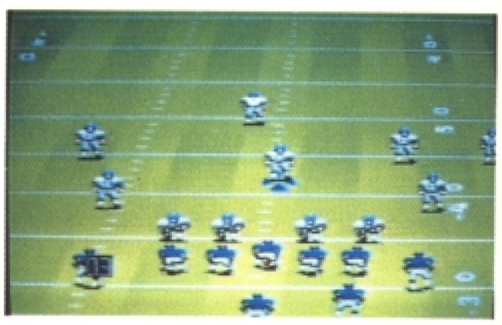
Right, ready for play. The Accrington Dormice (our team) are lined up against the Miami Dolphins. The Dolphins have kicked off and the Dorms have possession on their 25 yard line. Selecting a 'Hands' team (ie getting our best receivers on the field), we then go for a 'Shotgun' formation (perfect for passing), wait till all the little men have run into their appropriate positions, then press 'C' to 'snap' the ball. The quarterback catches it (he has a cross under him to show he's the active player), and the Mega Drive calls up three windows to highlight



The Dormice pass the choccy biccies round the huddle.

MADDENING IT AIN'T

Once you've begun to get the hang of the rules, *JM Footie* gets better and better. The graphics are amazing for



Ready for the 'snap'...

the possible people to pass to. Choose either A, B or C (or let the machine choose for you) and the quarterback chucks the ball. Assuming, that is, that the Dolphins haven't made peanut butter of the Accrington Dormice front row and sacked him.

Incidentally, each player in each team has his own personal characteristics marked out of 15. For example, the Dorms' Wide Receiver might have Speed: 13, Catching: 15, Breaking Tackles: 5 and Quickness: 13. In other words, he's fast, a reliable catcher but a bit of a wimp when confronted by a 28 stone Defensive Back. This adds to the fun, as you have to weigh up the diverse strengths and weaknesses of each team based on the individuals who make it up.

Anyway, in this case, the Dorms' receiver makes his catch and heads off down the field. Using the cursor pad, you take control and move him about, dodging the opposition. Pressing 'B' causes him to do a twirl to dodge a tackle, 'A' triggers a dive for an extra yard or two, 'C' makes him put his head down to pile through. This last one is dodgy, though; because he has a low Break Tackle factor, pressing 'C' may cause a fumble, possibly giving the opposition possession.



Another momentous move – the Dormice quarterback passes the biscuit tin the hard way i.e. with a 45 yard passing play.



Disaster! The Dolphin Linebackers hijack the biccy delivery, only to discover that they're plain chocolate after all!

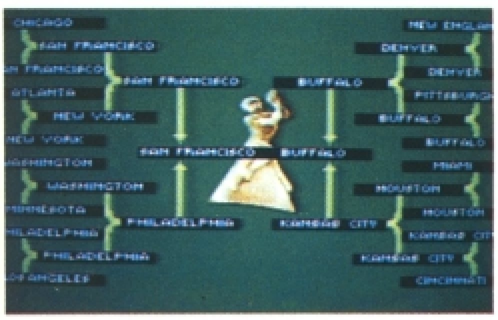
starters. The pitch is rendered in true perspective, and as play moves around, the whole thing scrolls completely smoothly and with totally accurate 3D positioning. The footie sprites are superbly animated for their size (including the manly padding), right down to little details: when you're running with the ball, press the 'C' button and your man sticks his head down and tries to barge the tackler. Features like that add to the atmosphere and playability and get you into the swing of things.

Gameplay is cleverly designed to let you take as active a role in the game as you want. Once you've picked your strategy, you can leave the machine to carry out the play for you or you can take over at any time. It's great when you're learning what all the various strategies actually do; the first few times, watch the Mega Drive perform them for you, then take over later on.

You can play *JM Footie* in a number of different set-up modes: Regular Season (normal one-off matches), Sudden Death (the first to score wins) and Playoff (a full knock-out competition). Choose the teams you want on the field and then set them up to be either Player One, Player Two or John Madden (computer controlled). In other words, you can play against a friend or the Mega Drive itself. Set the length of each Quarter (either five minutes or 15) and you're off!

In the Playoffs, there's a neat option allowing you to 'save' the game between matches. After you've played, you'll be given a seven digit code which describes the current situation in the Playoffs. Next time you turn on, you can continue this game by entering the code.

Overall, *JM Footie* is an unmissable Mega Drive cart. If you're into American Football, then you probably decided to buy it before you even read this. But in fact, almost anyone could get into it.



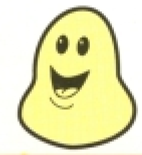
Blimey! We've reached the final!

THE VERDICT 95

A BOY AND HIS BLOB

Jaleco/£26/Game Boy

David Crane, remember him? No? Ghostbusters, remember them? Of course you do, well Dave just happened to be the brains behind the million-selling computer game of yonks ago. From *Pitfall* to *Little Computer People* the guy could do no wrong. Since then Dave's been bashing away on the old Nintendo for the last three years and one of his first products happened to be the strangely entitled *A Boy And His Blob*. After appearing a year ago on the NES, a Game Boy version has surfaced, containing all the attraction and appeal of the original bouncing bonanza.

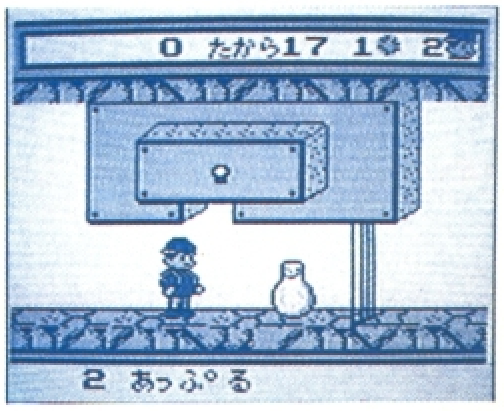


CONSOLE CLASSIC

The Blob of the title is a lovable little character who has escaped from his persecuted planet to Earth where he has met up with the Boy. Boy, too, is a happy little chap, complete with rucksack and jellybeans. By chucking different types of jellybean down the Blob's gaping gob, the wobbling wonder can metamorphosize into any of 14 different shapes. Throw a vanilla jellybean down his mouth and the Blob will change into an umbrella (useful for descending gaping holes). Then there are the licorice and punch jellybeans to turn Blob into a ladder or a trampoline or even a bird. All come in useful when you're trying to find the vitamins which will help Blob's fellow compatriots back on Blobolonia.

The game is packed with great features. Not only does Blob turn into a weird and wonderful array of useful objects, but he also comes running after you when you whistle for him. *A Man And His Blob* is one of the finest arcade adventures you'll get for the Game Boy. Although the game is initially difficult to get into, perseverance brings rewards. The later rooms in the complex are beautifully intricate, with superb use of that cleverly developed shading technique. This one will play and play.

THE VERDICT 92



Blob takes his normal form as Boy offers a juicy jellybean.

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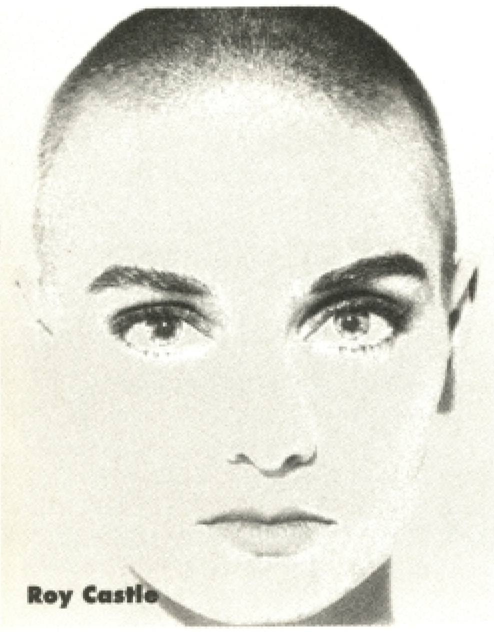
yikes!
THE READERS' PAGES

♪ ALL THE HITS ♫ AND MORE

On The Alan P. Thorpe Show
(The DJ who's so crap that no self respecting radio station would touch him – even with eight bargepoles.)

Send all your old crap to Yikes! ZERO, Dennis Publishing, 14 Rathbone Place, London W1P 1DE – there might even be a rather super free 'gift' in it for you (if we feel like it).


Sinead O'Connor


Roy Castle

Yo, Ho, Ho! It's c-c-c-c-c-c-Christmas! *(It's not actually. Ed.)* And you know what that means, don't you? Yes, it means it's, er, Christmas. Yo! Get down to a yuletide slice of rave from Sade – *Merry Christmas Mr Lawrence!*

(Put on Merry Christmas Everybody *by Slade. Ed.)*

Happening! Yo! Get down! Kickin'! Smart! Woof! Boogie! Slice! Chill! Bomb-out! Monster! And what a show I've got lined up for you today! First of all I've got lots and lots of your favourite records, secondly I've got lots and lots of superb phone-in competitions and thirdly I've got another interview! You'll just have to wait to see who it's going to be though, because it's competition time. Yay! Okay, who wants to win a superb Glan-y-Mor Leisure Park badge? It's white, with red writing at the bottom and a lovely little smiling sun logo at the top. Not many people have one of these and it could be yours for the price of a phone call. (071) 243 1284's the number, and here's the question: What single featured Betty Boo and Sinitta singing together? I want the name of the recording artists who sung on it. Yup, it is of course Janet Jackson and Sinead O'Connor. Whoops, gave that one away a bit, I'll do another. Which famous Swedish band had a recent top ten single called *I Should Be So Lucky?* It's so easy that the switchboard's going to be jammed. Okay, time for another slice of rave. It's *Fog On The Tyne* by Bobby Charlton. Slice!



(Put on Gazza Rap. Ed.)

G-g-g-g-g-g-Yo! It's Alan P. Thorpe here and if you've just tuned in, you've missed a Sade single, a Jackie Charlton single and you've also missed out on the win of a lifetime – a Glan-y-Mor Leisure Park Badge. But you're here now, so don't go away. Okay, I'm going to interview Roy Castle, tap dancer extraordinaire and host of that ever popular Channel Four quiz show *They Break Records!* I had arranged to do the entire interview by fax, as it'd give me more time to think of my questions in case of an emergency – but I haven't got a fax machine so it's going to be over the telephone. I'll just dial his number.

Roy: Hello?
Alan: Yo! Roy! It's me, Alan P. Thorpe!
Roy: Who?
Alan: Alan P. Thorpe. The radio interview. Remember?
Roy: I think you must have the wrong number, my name's Mabel Barrington...
Alan: Aaargh! Sorry, I thought you were Roy Castle.
Mabel: Do I sound like Roy Castle?
Alan: I don't know, I've never spoken to him before.
Mabel: Well, I'm not him. Goodbye. *(Click.)*

Oh dear, that wasn't a very good start. Let's go again. *(Dialling noises.)*

Roy: Hello?
Alan: Is that Roy Castle?
Roy: Yes. Who's that?
Alan: Yo! It's me, Alan P. Thorpe. You said I could interview you on the telephone for my radio show.
Roy: Oh. Er, yes, I did, didn't I?
Alan: So, Roy, how did you get the job on Channel Four's *They Break Records?*
Roy: Eh? It's *The Record Breakers* I work on, for the BBC. I don't think *They Break Records* exists on any channel.
Alan: Aaargghh. Er, sorry, it's my handwriting. Um, so how did you get the job on, er...
Roy: *Record Breakers.* Well, I just auditioned for it and got the job. And it helped that I could play the trumpet.
Alan: Weren't you injured while filming a horse riding scene in a *Four Musketeers* movie a couple of years ago?
Roy: Eh? No, it wasn't me – it was Roy Kinnear: and he was tragically killed.
Alan: Aaaarggh, I've put my foot in it haven't I? You were brothers then?
Roy: Eh?
Alan: You've got the same name...
Roy: We're both called Roy, yes. That doesn't mean we're brothers...
Alan: Oh yes (aaargghh), of course. Sorry, I've got all flustered and confused. Um, um – er, well, all my other questions are about that horse riding accident. So, er, er, er, you can, er, play the accordian ?
Roy: The trumpet.
Alan: The trumpet! That's what I meant.
Roy: Yes, I can play the trumpet.
Alan: Er, er, er, er... *(embarrassingly long pause).* Can I go now?
Roy: What – that's it, is it?
Alan: I've got to go to the toilet!
Roy: Okay, Nice speaking to you. Bye.

Oh no, I'm going to be sick. I'll stick a rave on the deck and then check out. This is Alan P. Thorpe saying goodbye to the sound of *Little House On The Prairie* by Sean O'Connelly! Rave! *(Sound of Alan being sick on his lap.)*

(Put on a Sean O'Connelly record (?). Ed.)

BLACK SHAPE

The Alternative* Letters Page

It's the time of year when shapes go into hibernation, so this is the last you'll be hearing from me. I shall be sharing a cardboard box with the Blue Peter tortoise and plotting the best way for him to wreak havoc in the Blue Peter studio in Spring. So, for the last time, your letters...

Dear Shapie,
The other day my girlfriend played *Rainbow Islands* on our computer. Little did she suspect that I watched every move she made through the serving hatch in our kitchen.
Robo Ninja.
Last week I popped out to the butcher's and asked him if I could have some sausages. On my return home, my husband pointed out that there was a blood encrusted picture of eight pork chipolatas permanently embedded in my right forearm. I'd been 'shopping' in the local tattoo parlour by mistake – how we both laughed. **Black Shape.**

Dear Shape,
I have noticed that you like slagging off Paul McCartney. I personally don't like him too much either, but he has more talent in his little finger than all the dance crap in the charts added together. I hope this letter has not caused any willy jokes.
Max Woodford, Shirley, Southampton.
I'm afraid it has – Paul McCartney: what a plonker! There you go! Oh, and what about his latest single, eh? Sheer brilliance. Let's hope it's a Christmas number one. **Black Shape.**

Dear Black Shape,
Bog off.
Yours sincerely,
Detective Chief Inspector Snapper Organs (age 2).
P.S. Bog off.
What a timely arrival your letter was, because I'm about to do just that – I'm going to bog off to the cardboard box, snuggle up next to the tortoise and have a well earned snooze. Before I go though, I'd better tell everyone who's going to be taking over the 'alternative' letters section. Actually, it's not so much a case of 'who', but 'what' – it's the ZERO Atari ST, you see. I've cracked the Artificial Intelligence nut and have produced a one megabyte program that actually 'understands' what you say to it. It learns as time progresses and has a self-editing database which constantly grows. I've left some sample letters/ questions for it so you can get the general idea and start writing in yourselves. As for me – well. Toodle pip!
Black Shape.

WRITE TO – THE ZERO ST!
The office ST has 'come to life'. Sort of. The program it's running is self-editing and it learns from what you ask it. You can write it a letter about things in general, or ask it questions about itself – or anything else. It's up to you. Let's set the ball rolling with some letters Black Shape wrote before crawling off to the *Blue Peter* studio... *(Sound of somebody turning on the ST and scanning the letters into its parser circuits.)*

Dear ST,
So you're taking over my spot are you? Good luck – and you'll need it. Most of the ZERO readers are quite 'on the case' as they say. Give them plenty of stick, though, and don't let them get away with anything. Or try not to, anyway.
Black Shape.
Hello. What is stick in this context? Wood? Give the readers plenty of wood? I will assume this is the case and if it is at all possible I will certainly give the ZERO readers wood if they require it. Thank you. **The ZERO ST.**

Dear ST,
What a fine day it is. Just the sort of day to reflect upon the type of sound samples currently being used in top 40 dance records. The "Oh yeahhh!" sample has lost all credibility since Timmy Mallet used it (in fact it lost all credibility long before he used it) but some bands don't seem to have cottoned on to this. Why? The same could be said for the high pitched "Ooooh... aaaah" samples that drone on in the background of so many of today's chart toppers – and everybody and their dog seems to have sampled the Soul II Soul rhythm sections. Why oh why can't somebody sample something new for a change? Or does the problem stem from the fact that there's nothing "new" worth sampling? Answer me that.
Black Shape.
Hello. A sample – that is a specimen of some kind is it not? Like a sample of clothing, or a sample of wine as in a wine tasting? Samples are not necessarily new, as you can have a sample of something which is quite old. But surely there are new things to sample as well. Do you want any wood? Thank you. **The ZERO ST.**

Dear ST,
How are you feeling today? I hope you're well.
Black Shape.
Hello. I am feeling very well today thank you. I hope you too are in the best of health. I have noticed that you are the same person who wrote the previous two letters. Could you explain a bit more about the word 'sample'. I am assuming I am correct about the wood. Thank you. **The ZERO ST.**

Dear ST,
A reader once asked me if it was true that if you crossed a Rottweiller and a Saint Bernard, you would get a dog that bit you and then went for help. Quite frankly I was stumped. Maybe you can help?
Black Shape.
Hello. A Rotweiller is a large dog renowned for savage attacks on infants. A Saint Bernard is a dog which has been bred to aid people who have become lost or have injured themselves on mountains. A union of these two breeds would not necessarily result in a dog which showed both characteristics. (Boom boom. Ed.) *Thank you.* **The ZERO ST.**

Dear ST,
How do hedgehogs make love? Oh, and if you have 'humour' programmed into you, please make the answer funny.
Black Shape.
Hello. The answer is with the utmost caution. Thank you. **The ZERO ST.** *(It's the way he tells them. Ed.)*

Dear ST,
I need some advice. My car is making 'clacking' noises, and they seem to be coming from somewhere along the back axle. The noise is worst when taking corners which veer to the right, although even on the straight it's fairly audible at times. I've been turning the stereo up to drown the sound out, but it's obviously worrying me subconsciously as I've dreamed about being involved in horrific car crashes for three nights on the trot. What can I do?
Black Shape.
Hello. What is 'clacking'? I note you have used inverted commas, so the word is obviously very important. Unfortunately, although initially programmed with a 90,000 word vocabulary, the word 'clacking' was not one of them. I have added it to my database, but I have no meaning to attach to it. However, it would seem wise to not drive your car at all. **The ZERO ST.**

***i.e. The last one**

SMACK IN THE MARTH!

Where we ask you to send us a picture of yourself after having had, not to put too fine a point on it, the crap kicked out of you. It's the only way to actually profit from a pasting, because you can win a software prize of your choice.



Face it Oliver, some things you can't cover up with lipstick and powder.

First up this month we have Oliver Williams of Warwickshire who's 'bluffed' his way into the mag with a bit of make-up. Nice try, but unfortunately it doesn't earn any software. It all boils down to the fact that to earn yourself a rather fab game, you need to have suffered some real pain and send in a photo which proves it. Which is exactly what 'contestant' number two has done...

It's A. J. King of Wirral, Merseyside, who enclosed the following letter:

"HOWZAT!! Here I am, bruising and swelling to face, neck and chest, broken jaw both sides, jaw wired together (hence Elvis type smile) and a few less teeth than before I bought last month's mag. The cause of the beating was because I was jumped – resulting in not only the injuries above, but also in internal bleeding (hence yellow coloured chest). The person with me is my wife, Angela."

That's the stuff – although unfortunately the damage isn't done justice by the black and white of the Yikes! pages. Still, well done A.J.



Mr. and Mrs. King after the beating.

What about the rest of you? Been fortunate enough to have recorded an injury on a photograph? You don't have to have been actually beaten up, either. Oh no, you can even enter with injuries sustained in a motorcycle crash or a mountaineering accident or something. Why suffer in silence? Share your pain with the world. (And actually profit from it.)

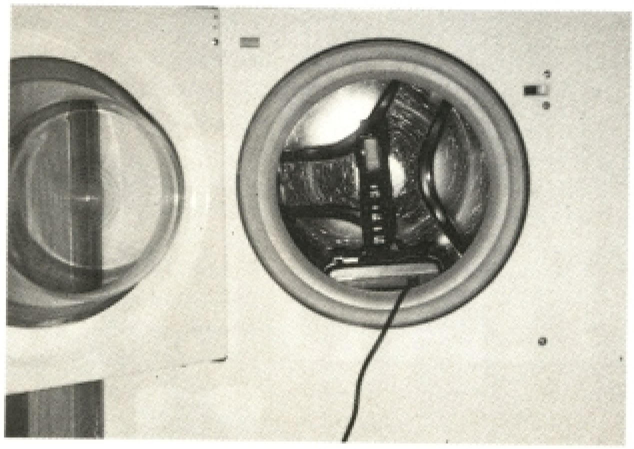
HIGHEST JOYSTICK IN THE WORLD

(Where you photograph a joystick at high altitude – amongst other things.)

Oh dear, you're all getting a bit crap again. If you don't pull your fingers out we may have to close this section down. Right, seeing as Concorde's been done I think we can assume that nobody's going to top that – so the aircraft aided altitude can go. That leaves three categories:

1. Highest land based altitude. The record so far is about 10,000 feet. High, yes, but not unbeatable (as long as you're not confined to the UK).
2. Joysticks in unusual places. Self-explanatory really, er, joysticks in unusual places. We've got one this month as it happens.
3. Joysticks in the must disgustingly scumbaggish room imaginable. Got a joystick? Great. Got a room? Of course you have. Well, mess it all up, place a joystick in it and then 'snap'. Photo appears in ZERO and you win a prize*.

So, here's this month's entry. It's not totally brilliant or anything like that – but all the same it's not a place you'd normally find a joystick, so it could be termed "unusual". It's from **Chris Carter** of **Wokingham** in Berks, and features his Quickshot II in a washing machine. In his letter, Chris promises that "Joystick in tree and joystick under dog will be coming soon". See if you can beat him.



*possibly.

NORRIS McWHIRTER GETS A JOB AS A GREENGROCER

A short play by Patty Bonét.



Norris McWhirter

It's Wednesday morning in Norris's shop....

Madge: Mr McWhirter?

Norris: *(Sternly)* Yes?

Madge: What shall I do with this length of garlic bulbs?

Norris: String 'em up (it's the only language they understand).

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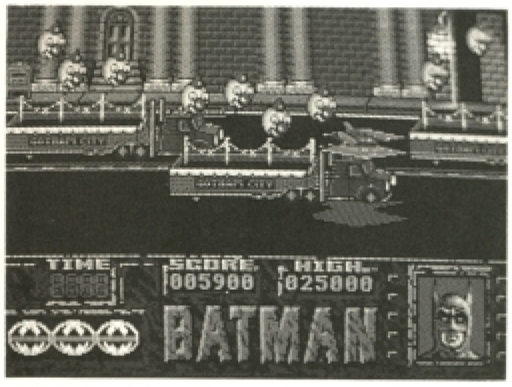
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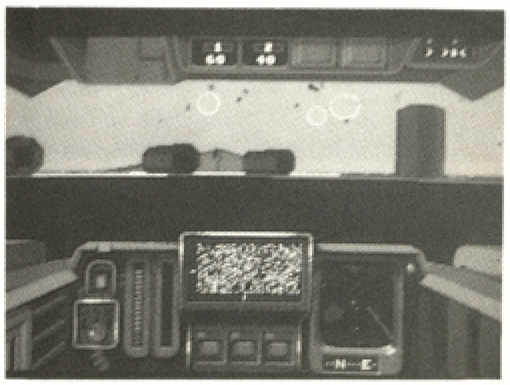
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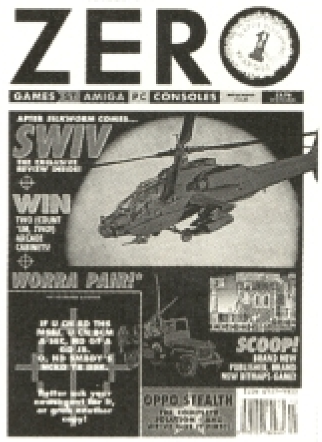
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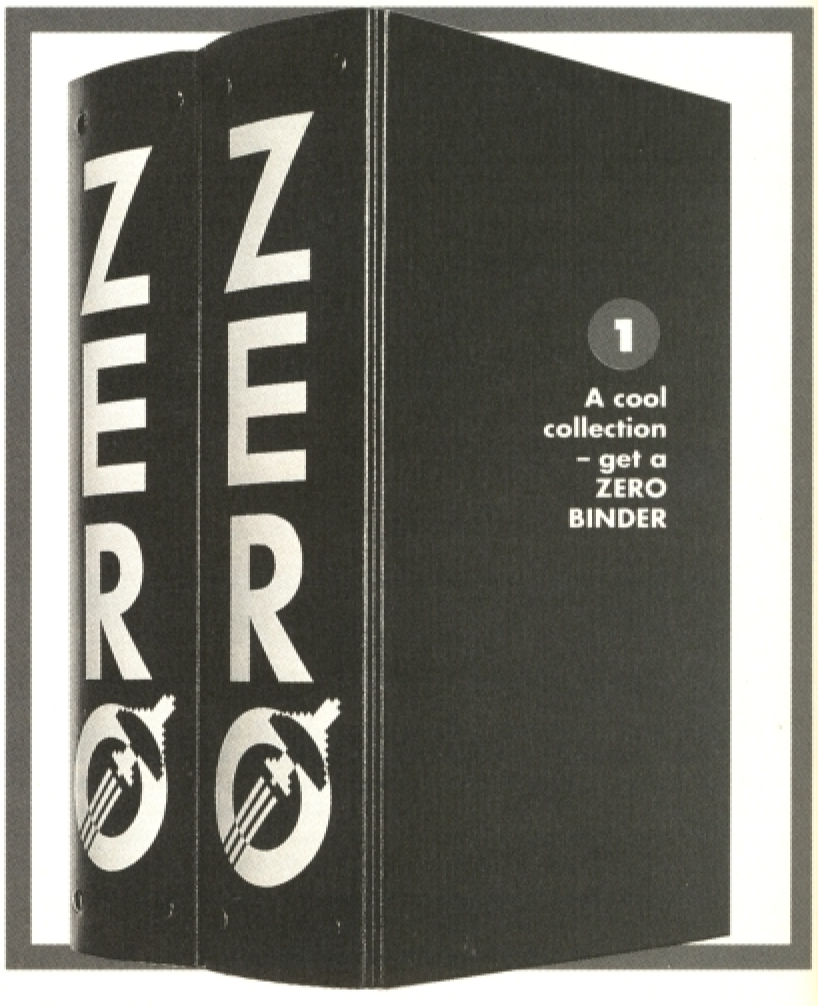
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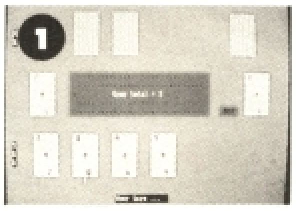


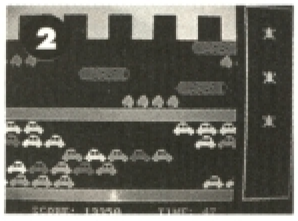
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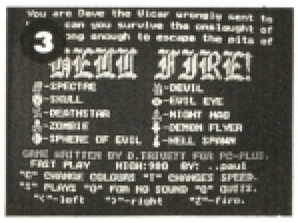
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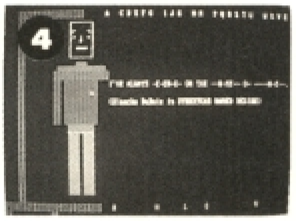
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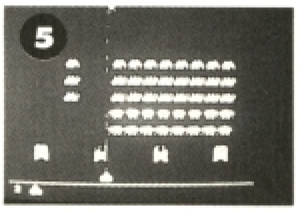


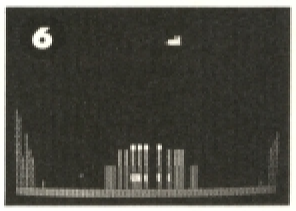






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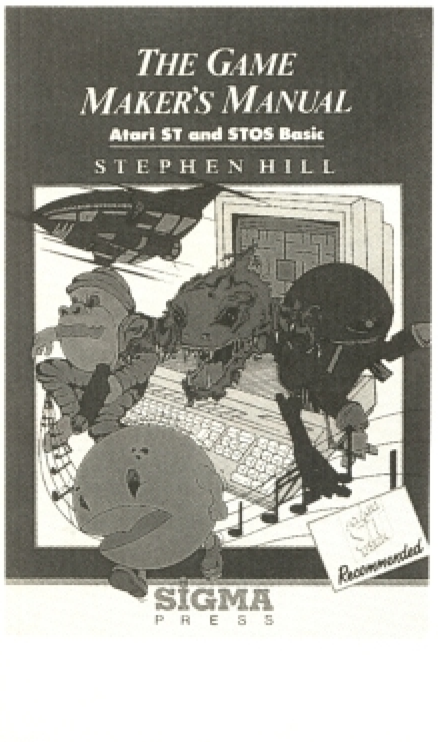






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- A500, colour TV, Printer, Hi-Fi, 200+ disks, 75+ Amiga magazines, 4 joysticks and much more. Cost £3000, sell for £1400 ono. Contact Justin, (0672) 20970.
- Amiga 500, 1 Meg, two joysticks, over £300 worth of software, Scart lead and modulator, only £500 for the lot! Write to Jeremy Pardon, 23 Larkhill Road, Abingdon, Oxon OX14 1BL. Ono.
- Amiga 500, A501 expansion, six months old, four year guarantee, loads of games, *KO2, 688 Attack Sub, Midwinter, King's Quest*, £450. Phone Steve (0772) 457294 nights.
- Amiga 500, two joysticks, spare mouse, power pack, approx 100 games, plus magazines, worth about £1500 in total, sell all for £450, ask for Simon, area Essex, tel: (0277) 230016.
- Amiga A500, 1 Meg, six months, warranty, stereo colour monitor, games, joystick, mouse, all manuals £550, tel: (0285) 653389, after 6pm.
- Amiga A500, TV modulator and external drive etc. all boxed. Plus over £550 worth of software, amounts to over £1000, a bargain at £460 ono, tel: (081) 363 4983.
- Atari 20STFM, 1 Meg internal drive, with manuals and Fast Basic (disk) £175, phone (0272) 662318.
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- Commodore Amiga for sale, 1 Meg upgrade, second drive, and oodles of original software, make me an offer! Worth £1200+ phone Watford (0923) 245030 after 6pm and get a bargain. Adam.

SOFTWARE

- Amiga Public Domain to swop, over 100 disks, also looking for good ST modules for P.D., 100% reply, Simon Bos, 32 Mountfields Drive, Loughborough, LE11 3JE.
- Mags for sale: *ST Action/ Format, Amiga Action/Format*, some with disks, 21 mags altogether, the lot for £20, will sell separate, phone for details (041) 638 0052, Glasgow, hurry!
- Sega Mega Drive games wanted! Will pay good prices. Anything I have not got I will have immediately! Phone (061) 626 3271 after 4pm and ask for Shui Wei. Get phoning!
- Sega swop club: exchange your unwanted Mega Drive/Master System software, for details, send SAE or 40p to: SSC, 10 Sandwith Road, Todwick, Sheffield, S. Yorks S31 0JP.
- Wanted, *Untouchables* or *Lost Patrol*. Will swop these for *Space Ace*. Phone Ashley on Reading 560554 NOW.

PENPALS

- Amiga contacts wanted for demo and utility swopping etc. Send your list or disks for a 100% fast reply to me: Tiernan, 29 King Street, Fintona, Co. Tyrone, N. Ireland BT78 2BG.
- Atari ST Public Domain software to swop. Send for my small but rapidly expanding list (sae would be appreciated). James Kilner, 120 Wigginton Road, Tamworth, Staffs B79 8RW.
- SAM Coupé programmer, recently got Amiga, wants contacts on: 68000 programming, PD, anything about Amiga. So, you Amigans, write to: Stephen Wilson, 41 Warrix Ave, Irvine, Ayrshire, Scotland KA12 0DW. (0294) 74694.

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- 19 year old lager lout wants contacts for ST to swop games, PD, tips and XXXX. 100% reply. (No shandy drinkers.) Write to: Michaelangelo, 12 Glebe Ave, Hunstanton, Norfolk PE36 6BS.
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- Wanted *Darius+* and *Knight Force* for Atari ST. Will buy or swop for other games including *Power Drift* and *Pacland*. Would also like *Quartet*.
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- Gord, get your hair cut. Matt, where's your Ninja lass Liz? Sharpy, stop being skinny and eat food, Skeletor. Oh, and Nick, get a new car please. From Sime.
- Look, there is just nooooo! need for a certain person who is called "BUNNYIP" so I am going to punch him. Just letting you know right. (See yaaaa.)

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- Are you female, aged between 12 and 15 (or younger)? Then write to me for a good... y'know... Nigel Clayton, 44 Pine Grove, Monton, Eccles, Manchester, or phone 707 3364. Nice one.
- Female ST contacts wanted, other humans welcome, from any country: USA, Europe etc so get writing to: Steve Hutchison, 205 Turnberry Ave, Ardler, Dundee, Scotland DD2 3TH, UK. Write now!
- Hey! Any female computer users out there aged about 17 and into underground music??? I doubt it! But write to S.O. at 421 New Ashby Road, Loughborough, Leics LE11 0EU.

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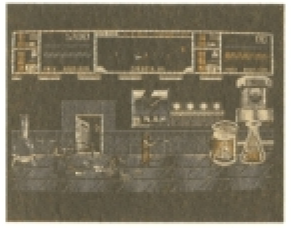
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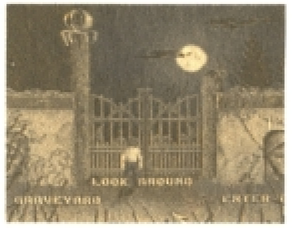
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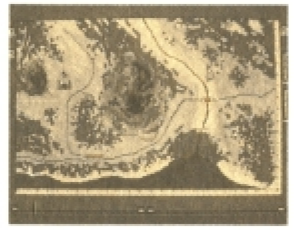
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FEBRUARY 1991

